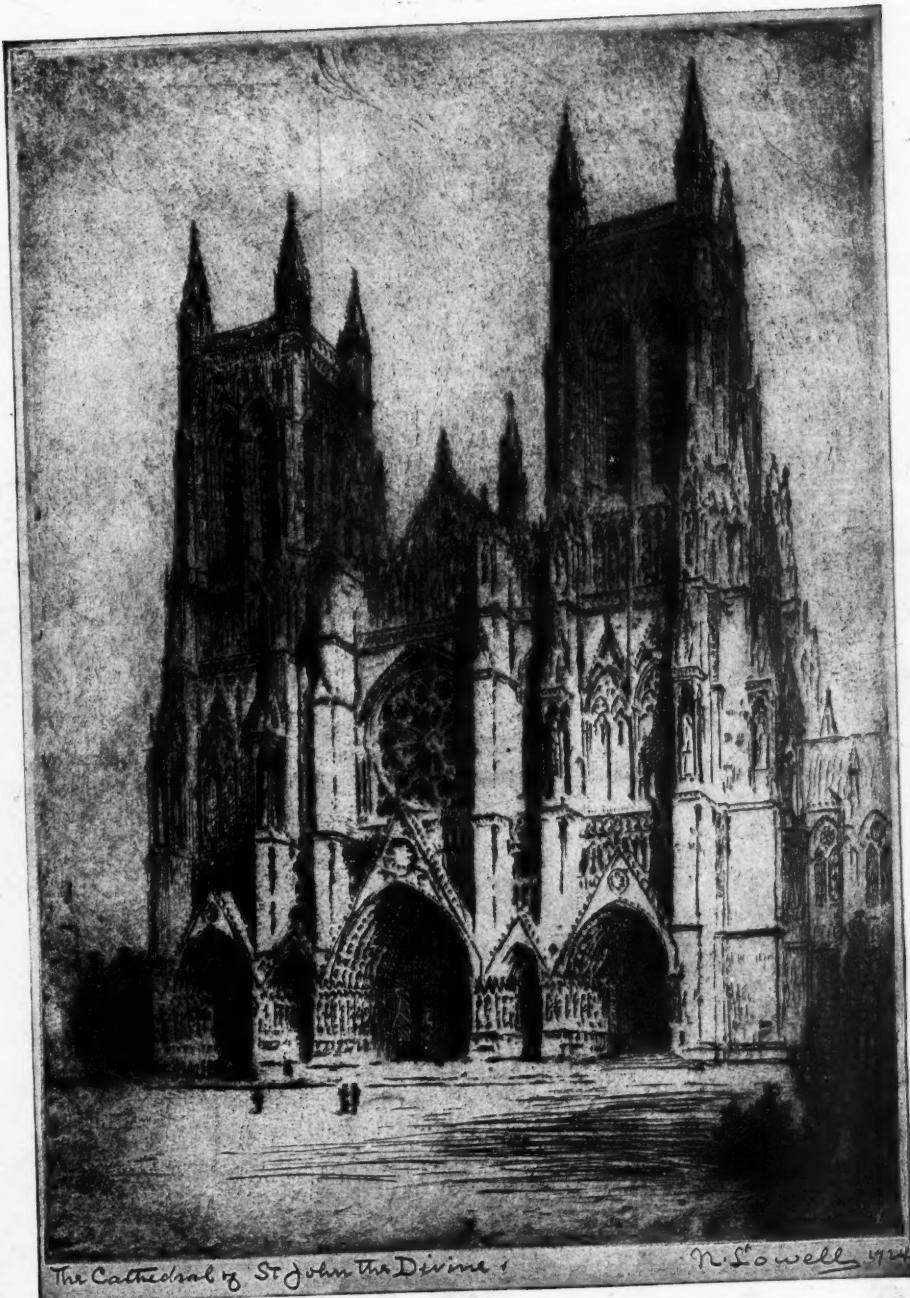


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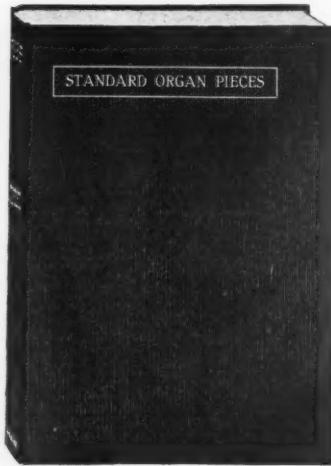
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Lost Chord	Sullivan
Madrigal	Simonetti

Classification of Contents:

39 Pieces are Classics, 70 are popular, 5 are not worth classifying
 76 Pieces are Inspirational Music, 22 are technical, 16 are uninteresting
 61 Are beautiful melody pieces
 18 Are very easy, 36 are easy, 40 medium, 18 difficult, and 2 very difficult
 78 Are recommended for Church Organists
 88 Are recommended for Theater Organists
 9 Are good enough for even the strictest recital use, and 39 more are frequently used on less severe programs; many of the others are frequently used also, even though we do not recommend them for public recitals
 79 Of them are musical gems, of which 33 are classic and 46 more popular in spirit:

In the above classifications, Widor's SERENADE was not considered good enough for concert use nor classified as inspirational music, Cui's ORIENTALE was classed as popular, Elgar's SALUT D'AMOUR was not considered good enough for even popular recitals, Rheinberger's VISION was classed as popular, Sullivan's LOST CHORD wasn't considered good enough for any classification, and Wagner's BRIDAL SONG only for church use. This shows the strict criticism to which the above classification was subject.

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J. STUART ARCHER: SIX CHORAL PRELUDES on well-known hymn-tunes, 17p. d. Structurally the six pieces are all excellent, though of course interesting only to church congregations. (Paxton 1925, 3s.)

STANLEY R. AVERY: FESTOSO, Op. 57-1, 6p. md. A toccata with a bright and sparkling spirit, just for the sake of liveliness; it makes smooth, happy music of the intelligible kind, is well written, has a good middle section, and will make a fine church prelude, or perhaps serve on an informal recital program. (Summy 1919, 75c)

REGINALD BARRETT: OFFERTORY FOR CHRISTMAS SEASON, 4p. e. It opens with harmony passages, effective or otherwise according to the registration; then comes a 6-8 pastoral theme, attractively done, and a march movement for the finale. (Fischer 1897, 50c)

EUGENE BONN: SCHERZO, 13p. md. It opens with upward arpeggios divided between the hands, purely for fire-works effect; then follows more interesting if less showy materials, though there is constant variety and room for considerable registrational effects. The aim seems to be a show-piece for the opening number of a recital program, and it is good enough for that purpose if the player is willing to do his share. (Fischer 1926, 75c)

ROLAND DIGGLE: CHORAL SYMPHONIQUE, 9p. e. Four hymn-tunes are used in this choral-prelude, and there is much variety of mood and treatment, making the number effective in the church service. Nicala, Pilgrims, Eventide, and St. Gertrude furnish the themes for quite free treatment from the composer. (Ditson 1926, 50c)

HARVEY GAUL: THE CHRISTMAS PIPES OF COUNTY CLARE, 5p. e. "This old tune, 'The Leading of the Star,' circa 1680-1730, is one of the most popular in Irish Carolry. It was used in Procession with flutes, oboes, and pipes," says the title. First we have a pianissimo pedal theme, then plain open fifths in the left hand, then a solo theme against the fifths. With careless registration the dear public will be in a quandary, but if there is applied a gleam of inspirational registration the piece would be highly effective. It is worth using just as a sharpener for your wits on registration. (Fischer 1926, 50c)



E. R. KROEGER: FESTAL MARCH, Op. 67-8, four pages of tuneful and attractive music, opening as

shown in our excerpt 1334; it is vigorous, rhythmic, musicianly and musical. The middle theme is a pretty melody, making fine contrast. Get it; it is easy and practical; also American and worthy. (Presser 1909, 50c)

C. HAROLD LOWDEN: ANDANTINO B-f, 4p. ve. A pretty tune over a rhythmic figure of the kind another piece of this title made popular; that in no manner spoils the simple melodiousness of this piece; it is the kind of music most people can enjoy, and it costs the organist no effort to present it. (Presser 1912, 50c)

WILL C. MACFARLANE: EVENING BELLS AND CRADLE SONG, 6p. e. A most beautiful bit of real music, with Chimes (or without them if necessary) for the Christmas program; a detailed review will be found on page 319 of the September 1921 issue. It's one of those things that come from inspiration and nothing less. (Schirmer 1912, 60c)

C. CHARLTON PALMER: OVERTURE AM, 10p. md. Written for the Gloucester Festival, the sort of a thing a good Britisher would do for that sort of a purpose. Not overly inspirational, but nicely handled technically. (Paxton 1926, 50c)

EDWARD M. READ: FESTIVAL MARCH, 6p. e. A warmly attractive march, built upon a melodious theme and sturdy accompaniment, with a very pretty tune for the middle contrasting section. It makes happy tuneful music that gets across with its message, even if it makes no attempt at musically profundity. There are a dozen pieces by this composer that are genuinely inspirational music, yet very simple and easy to play. (W-S 1905, 60c)

ALEC ROWLEY: RUSTIC SUITE, 17p. me. Four movements, Sunlit Morning, In Memoriam, June Idyll, The Gentle Shepherd. Here is something brief and to the point, nicely inspirational, and well written; something for any good recital program or service. (Paxton 1925, 2s. 6d.)

SCHUBERT: LEMARE: AVE MARIA, 6p. me. A world famous melody nicely transcribed, something fit for any occasion, and the kind of music that will rob the organ of some of its ice-bound terrors for the average citizen. (Ditson 1925, 40c)

PIETRO YON: CHRISTMAS IN SICILY, six pages of excellent Christmas music, calling for the Chimes at



their best, as in examples 1338; quite easy to play and musical enough to win every audience. (Schirmer 1912, 60c)

SPANISH: ANTOLOGIA ORGANICA PRACTICA, 35 pieces, 105p. me. A Practical Anthology of Spanish Music, for the church organist, compiled by P. Nemesio Otano, all on two-staff score; something worthwhile for the program-maker. (Casa Erviti, San Martin, 28, San Sebastian, Mercado, 9, Logrono, Spain; 10 Ptas. net)



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The American Organist

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Photo by Courtesy of Skinner Organ Company

A CHRISTMAS AT HOME

The AMERICAN ORGANIST

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Editorial Reflections

Buying White Elephants



FIVE PER CENT, please. It is not much; every architect charges such a fee. So the "organ architect" asks the purchasing committee to pay him five or six per cent of the purchase price for his advice in the simple matter of selecting an organ—excuse me, building the organ, selecting the builder. There's a story in the selecting too, profitable. Not profitable for the art of organ building.

And there are more nonsense and indefensible practises packed into that story than in any motion-picture scenario I've ever heard of.

The only organ architect I ever knew outside an organ factory died with Mr. George Ashdown Audsley. The nearest approach to the "organ architect" that I know personally today, or have heard of, is Mr. William H. Barnes; otherwise we would not have dared hand over to him the vital interests of our readers. But we have yet to learn that even Mr. Barnes with all his knowledge and practical experience in organ construction claims that he is an organ architect in the same sense

that Gilbert and Goodhue are building architects. To be sure, I take him for that, and would be perfectly willing to entrust a hundred-thousand-dollar organ to him as organ architect, because I know that Mr. Barnes knows so very much about organ building that he knows how much of it must, in the present world of organ practises, be left to the judgment and honesty of the organ builder. Speaking of honesty, I would just as readily entrust a hundred-thousand-dollar appropriation blindly to any of our reputable American organ builders as I would trust my grocer to deliver sugar and not white sand when I ask for sugar and pay his price. I think any man who today questions the honesty of any of our established builders is an unqualified idiot. He may question the artistry, but not the honesty.

What of the organ architect then? Do we need him? How much is he worth?

Certainly we need him, if organ design is ever to become anything artistic in the sense that distinguishes a Gilbert building from a Goodhue. How did West Point get its remarkably appropriate Cadet Chapel? Give a builder a million and tell him to go ahead? Childish nonsense, isn't it? Yet in the organ world I would vastly prefer giving a hundred thousand to an organ builder and tell him to go ahead, than to an "organ architect." The ideal

condition, for the present, is close and friendly co-operation between the two.

One of our builders advertises himself in recent years as an organ architect and builder, and certainly he is supremely both. But the ideal condition is to be one at a time. We cannot fully criticize our own work if we ourselves have to pay the dollar price for the improvements the criticism demands; in the building world this has resulted in the profession of the architect, the designer as distinct from the builder. One man plans, another builds. And wherever the designer has entered, the elements of design have vastly improved. There are those who affirm the organ needs no improvement in design, that it is perfect as it is. I have no sympathy with either an uninformed viewpoint or an untrained taste.

West Point discovered that Mr. Goodhue put originality into a building, and that he had built so many buildings and spent so many years studying how to build buildings that he made himself famous on that score alone and did not another thing in the world. Here then was a true architect. America is spending millions a day for buildings, and perhaps only a very few thousand on organs. Though the profession of organ architect is desirable, I doubt if conditions will ever warrant or support a genuine organ architect.

I believe that between an honest builder and an honest organist, any church in America can obtain as good an organ as the Twentieth Century can produce; about all the organist can do is to tell the builder what the player needs and to tell him when the tone is not good. On both of these details a builder would be overly conceited to think the player incapable of improving his product. If we want to buy an automobile, we ask all the chauffeurs we know. An organ purchaser who buys without the advice of a professional organist, is rather reckless with his money.

I don't know if monkeys are like this or not, but we human beings have a way of thinking our services are invaluable, no matter to what we apply them. But the only man who is truly valuable is he who specializes in one thing and rises to such eminence that his fellow men can see it without microscopes. Show me such a man among "organ architects" and I'll

show a purchasing committee a man worth five per cent.

The perfect organ will result from the unhindered best a builder can do, plus the criticism of the organist's trained ear and his experienced hands. We are advisers, not architects; critics, not creators.

And how much shall we charge the purchaser for this neat little service? Five per cent? Thievery. We are distinctly not architects; we are only critics. Two per cent? One per cent? How much? Or shall we steal it from the builder when the purchaser is not looking? We usually do.

A Pittsburgh institution engaged Dr. Audsley and Mr. Gustav F. Dohring to visit Pittsburgh and give their verdict on a specific organ problem, paying each at the rate of so much per day and expenses. I believe the fee was fifty dollars, or perhaps seventy-five a day. Isn't that the ideal method?

I have often been consulted about organs and how to get them. I think the masterpiece of advice—which I gave in a moment of unaccountable inspiration—was to follow a simple but sensible procedure—the last thing on earth any of us want to do. Anyway the steps were:

First, select a list of builders whose work and fame seem to justify the suspicion that they could build a good organ;

Second, tell each of them how much money is available, send blue-prints of the auditorium with exact figures, and ask for suggested specifications from the builder's viewpoint;

Third, make copies of these specifications and eliminate all possible identity of the builders; send these copies to the chosen consulting organist and ask him to devise from them one that would fill the bill from the player's viewpoint; for a job of the utmost importance I can name four competent organists, while for the average job a purchaser can be content with any one of the half a hundred organists who have risen above their fellowmen by virtue of serious thought;

Fourth, make copies of this man's specification and submit a copy to every builder who still remains in the running and ask them to come as near as possible to the stated price, and to submit in return their version of this man's specifica-



jobs; there are dozens for lesser contracts, and almost any trained organist's ear will be more critical than almost any builder's;

Seventh, notify the final three bidders that this organist's musical ear and discriminating taste will be the standard to which the completed organ must conform, ask for final prices, and deal with the letting of the contract just like any contract should be dealt with when it concerns products that are both material and artistic;

Eighth, pay the builder his price, shoot the first man who attempts to graft on him, and enjoy the organ forever after.

In a 1926 contract of importance it developed during the course of an effort to follow that scheme, that three men were calling themselves "organ architects" and asking a five or six per cent fee. I had recommended only one of those men; I cannot recommend him again if that is what he thinks his services are worth. Organ Architect! I do not know one outside an organ factory. I do not know an organist anywhere, unless it be Mr. Barnes, who can specify—and know what he's talking about—pipe metals, nicking, mouth-cutting, ears, lips, feet, wind-way, and all the dozens of other details similar to those Mr. Gilbert had to know before New York licensed him or Woolworth hired him.

Yet the organ builder has to face situations like that every time a decent contract is let. What are we going to do about it?

First, let's champion the builder and give him a chance. Second, let's quit kidding ourselves. Third, let the organ builder be the organ architect, and we merely be critics, until such time as some brave one among us shall be willing to give up

tion, coming likewise as near to it as possible and giving good and detailed reasons for every departure from it;

Fifth, still hiding the identity of the builders, have a conference with the chosen organist and with his help (or in spite of it) narrow the thing down to three builders;

Sixth, engage one of the outstandingly critical three or four organists in America in the capacity of tone-and-finish critic—I know of three I can trust for our finest

teaching, give up recitals, give up church playing, and go into each of any four selected factories for practical apprenticeships of one year each; after which he may perhaps be said, providing he have available all the data Dr. Audsley collected and preserved in his monumental books, to be a trained organ architect.

Any man who thinks he is an organ architect merely because he can play the organ and has "studied" specifications, is in the same class with the dub who comes to you and me after a recital and drawls, I don't know nothing about music but I know what I like. We consign such to perdition, yet we go to a builder and begin, You know, I've studied specifications very seriously and I think—. But by that time the builder is already saying to himself, Here's another, Heaven preserve me. Such an organist is not worthy of your respect or of mine.

But the opinion of an intelligent organist who isn't overly kidding himself is worth real money to the art of organ building, is worth real money to a purchaser. What he gives is not specifications, but advice. He supplies the heart and ear, trained ear, of an organ enthusiast, and his advice is just that valuable and no more. We might just as well set up a highschool graduate as the architect of our city's new million-dollar high school, for hasn't he lived in a high school four long years, sat at its benches, drawn on its blackboards, tramped up its stairways, romped in its playgrounds?

An architect must complete a four-year college course in architecture before New York State grants him a license to do business as an architect, and after that he must serve an apprenticeship of some years in a master architect's office before



present-day conditions give him any business of his own to handle.

It's time to stop fooling and get down to business. If there is an organ architect in the world today who is not already holding one of the chief titles in an organ factory I would say that he is Mr. Barnes. If there are others I am open-minded; letters cost two cents each.

If a purchaser engages an organist for his services in the specifications or finishing of an organ, he has a right to demand payment unless he is the purchaser's official organist, in which event he is already being paid. Churches almost invariably follow the advice of an organist; theaters almost never do: organs in churches are usually excellent instruments; organs in theaters are generally hopelessly crude.

How much shall a purchasing committee pay an organist for his services as adviser and critic, when their contract is important enough to warrant higher criticism than their own organist can supply? I should think five hundred dollars on a four-manual organ would be pay so handsome as to make most of us scramble for it. The three or four men of eminent capacity, to whom I have already referred, would probably need a hundred dollars a day and expenses, and be worth it; and this should cover the finest service the finest of the organ profession can render to the organ-building industry. Has anybody any objections to this concrete schedule?

Every organist knows the organist is sadly underpaid. Every builder knows the builder is sadly underpaid. Companions in misery, aren't we? Good. Let's make the best of it and enjoy each other's fellowship.

It ought to be apparent to every builder that he cannot build more and better organs unless the purchaser can find competent organists to extract beautiful music

from them. The organ builder ought to work mighty hard to help the organist. For that builder, if there be one, who has little regard for the wishes of the organist, both as to console and as to specification, I have nothing but contempt; he is unworthy of our patronage. The organ is built to be played; the organist's wishes must be respected in every case unless the art of organ building is likely to suffer thereby—and there are unfortunate instances where the builder must deny the organist his pet schemes. The greatest organ built in Europe during the Twentieth Century was saved from an awful fate by the courage of the builder; the organist demanded a straight, flat, pedal clavier; and the builder yelled Never. Similarly in America today some builders must fight the antediluvian unexpressive ideas of many organists who claim that the universal application of the crescendo robs the organ of its nobility, and therefore the Great must remain unenclosed. Of what use is nobility without expression? We've all been choking to death on an over-dose of nobility, lo these many years; and yet we do not appear to be any more noble than most of the humanity that surrounds us. We're a lot of high-horse riders.

It is apparent to the best of us in the organist profession that we cannot get our best salaries until we have organs that make fine and beautiful music possible. We know we must be on the alert to serve the builder and help him get a fair price and a square deal from the purchaser.

Isn't this the kind of a job to give us all a great deal of happiness and bind player and builder together in a satisfying fellowship of mutual confidence and esteem? Here is the organ world's first work for the coming years.



Cambridge University Organs

By ERNEST E. ADCOCK



UTSIDE LONDON, I suppose no towns or cities in the British Isles see so many visitors as the famous university towns of Oxford and Cambridge. The colleges and the historic glamour which surrounds them are a source of never-ending delight to all whose personal tastes and predilections lead them towards the mediæval charms which both seats of learning provide to the fullest possible extent.

The great beauty of Oxford lies in its college fronts, whilst at Cambridge the "Backs", running down to the picturesque banks of the River Cam (from which the town takes its name) are the great attraction. Both places are of the utmost interest to the musician as well as to the antiquarian for in the college chapels are numbers of fine organs, and the choirs of a few of them are world famous. Who has not heard of the famous choir of King's College, Cambridge, and the almost equally renowned singers of Magdalen College, Oxford?

However, as Cambridge is the burden of our story, let us plunge into the midst of things without further ado. To American readers Cambridge should be particularly interesting for did not one, Harvard, a one-time student at the University, found the American seat of learning which bears his name?

First and foremost of course one must mention the glorious Chapel of King's College, the equal of which is not to be found in Oxford, although it should be mentioned Oxford boasts of a Cathedral (Christ Church) which also forms the Chapel of Christ Church College.

The organ in King's is one of the most beautiful in the country, both in tone and artistic exterior. The organ case is one of the few which escaped destruction at the hands of the Puritans during the time

of the Commonwealth, and was made by Chapman & Hartop in 1605-6. A glance at the accompanying illustration speaks far more eloquently of its beauty than a mere verbal description. The instrument



KING'S COLLEGE CHAPEL

possesses two fronts, the one shown in the picture is that facing what is called the Chapel, whilst the other front—different in design—looks into the ante-chapel.

The musical rendering of the service here is most reverent and artistic, the boy's voices especially being very fine. These lads are drawn from all over the country and must not only have good voices but real musical feeling. They must, moreover, reach a fairly high standard of educational efficiency. Some

of the men are lay clerks after the style of those in cathedrals, whilst others are scholars of the College who obtained their scholarships through being the fortunate possessors of good voices. In return for their services in the Chapel Choir they obtain a part of their University training



CHURCH OF ST. MARY THE GREAT

Clare, etc. the duties are undertaken by an "organ scholar". That is one who plays the chapel organ in return for tuition, in the same way as the choral scholars at King's.

Next to King's College Chapel in importance comes that of Trinity where Dr.



ST. JOHN'S COLLEGE CHAPEL

Photos by the Author

free. When they have taken their degrees and "gone down", other scholars take their places.

The organist of the College is Dr. A. H. Mann who was a chorister of Norwich Cathedral in the days of the famous old boy-voice trainer, Dr. Zechariah Buck. Dr. Mann completed fifty years of service at King's this year (1926) and the occasion was fittingly observed by the College, and by University musicians. In addition to the office which he holds at King's, the worthy Doctor is also organist to the University.

In passing it might be mentioned that in some of the Colleges the organist is a fixture, as at King's, St. John's and Emmanuel, but in others, like Queen's,

Alan Gray is organist. Amongst his illustrious predecessors may be mentioned the late Sir Chas. Stanford whose numerous compositions both ecclesiastical and secular are known everywhere. Had he never written anything but his fine services in B-flat, A, C, and G and the anthem *THE LORD IS MY SHEPHERD*, they would have been sufficient to make him famous, but he went far beyond this and his name is writ large not only in the musical annals of Cambridge University but also in those of the British Isles.

The organ at Trinity is a larger one than that in King's and is enclosed in a fine old "Father" Smith case which, however, has been beautifully enlarged to accommodate the far greater number of

pipes than the instrument possessed as Smith built it. Like the King's College organ it has two fronts, one facing into the Chapel and the other into the ante-chapel. The small down-hanging choir organ case now contains just a few stops

one in the chancel—a modern instrument—is used for the ordinary church services and is called the "Town" organ, whilst the old Smith organ at the west end—termed the "Varsity" organ—is used at the special University services.



King's
Trinity
Church of St. Mary

St. Catherine's
Jesus (small org.)

Jesus (large org.)
now removed

Christ's
Emmanuel
Queen's
Clare

St. John's

Caius
Corpus Christi
Peterhouse



tuned to the unequally tempered scale—very nice as a sort of curiosity no doubt, but rather in the nature of a white elephant.

There are other beautiful old "Father" Smith organ cases in Cambridge College, viz.:—Christ's, Emmanuel and Pembroke. The former has been enlarged but some of the old pipe work remains: the two latter are double organ cases, i. e. consisting of a main case and a smaller down-hanging choir organ.

Beside these, too, there is a fine old Smith organ in the "Varsity" Church of St. Mary the Great. This celebrated church abuts upon the market-place and is immediately opposite the Senate House wherein are conferred the University degrees. It is interesting to note by the way that the undergraduates are forbidden by the ancient statutes of the University to play marbles upon the steps of this latter building.

There are two organs in St. Mary's, the

CAMBRIDGE ORGANS

Builders concerned

Dallam (1606)	Thamar (1675)	Renatus Harris (1686)	Avery (1804)	4 manuals 55 speaking st.
		Hill (1859, 1889)		
Smith (1708)	Hill (1858, 1870 and 1889)		Harrison & Harrison (1913)	
		Smith (1698)	Hill (1870)	4 manuals 74 sp'g. stops 3 manuals 28 sp'g. stops 3 man. 34 sp. st.
Norman & Beard (1895)				
J. C. Bishop (1849)				
Norman & Beard				2 man. 12 sp. st. no ped. pipes 5 man. 45 sp. st.
Smith (1705)	Hill (1865)	Norman & Beard (1909)		
Smith (1686)	Hill	Norman & Beard		
Binns				3 man. 36 sp. st. 3 man. 32 sp. st. 3 man. 33 sp. st.
Harrison & Harrison				
Hill (1888)	N. & B. (1902)	Harrison & Harrison (1923)		
Walker (1869 and 1893)				3 man. 50 sp. st. 2 man. 18 sp. st. 3 man. 23 sp. st.
Flight (1895)				
Hill (1894)				



Another striking and out-standing College Chapel is that of St. John's. It is a modern building and takes the place of the old Chapel which was demolished. The organ in this Chapel is not placed upon the screen, as will be seen in our illustration, but stands in two bays on the north side of the Chapel. Its case was designed by the late J. O. Scott, uncle of the famous creator of Liverpool Cathedral, and son of old Sir Gilbert Scott. The organist here is Dr. Cyril B. Rootham, who I believe is the present conductor of the Cambridge Musical Society, and a musician of high standing.

Other fine modern organ cases to be found in Cambridge are those in St. Catherine's (designed by Bodley & Garner) Queen's (Bodley) and Clare (designed by J. W. Simpson, architect of the College).

Jesus College Chapel contains a beautiful little organ case situated on the north side of the building. This instrument



was presented by Sir John Sutton (the reputed author of "A Short Account of Organs") and the case designed by his friend Pugin, the famous architect. At one time it also contained a five-manual organ at the west end which was enshrined in a fine case designed by the late G. F.

Bodly. This has been removed in recent years and I believe Messrs. Harrison & Harrison are building a new instrument which is also to have a beautiful case.

Other Colleges containing more or less interesting organs are those of Peterhouse, Caius and Corpus Christi.



MR. ERNEST R. KROEGER

The American organist and composer who has enriched organ literature by compositions whose flavor is emphatic—and surprisingly assertive, considering the even tenor of their Composer's life. Mr. Kroeger was born in St. Louis, is distinctly an American musician both by education and preference, and has never deserted his native City as the chosen field for his activities.



Mr. Ernest R. Kroeger and His Music

By JAMES T. QUARLES



IF ONE WERE to board a train and travel extensively through the States of the Middle West, and were to make frequent inquiry as to the name of the most distinguished musician this section of America contains, the name of Mr. Ernest R. Kroeger of St. Louis would probably be a more frequent reply than any other. Scattered far and wide over this entire section of the country are pupils of his, who have obtained most of their musical education under his tutelage. He has achieved such distinction as a composer, as a piano recitalist, as a lecturer on musical topics, as an organist, and as a teacher, that his name is a household word among musical folk throughout the great Mississippi Valley. One can go further and assert, without fear of successful contradiction, that his name would be included in any list of the first dozen of famous American musicians.

Ernest Richard Kroeger was born at St. Louis, Missouri, August 10th, 1862. He has spent the entirety of his musical life in his native city, where he has been a great factor in the development of all movements looking to the increased prestige and appreciation of music and musicians. He revealed his musical talent at an early age and received, in his native city, a thorough training in piano, first under his father, and then under Egmont Froehlich, Waldemar Malmene, and Charles Kunkel; his teachers in harmony, counterpoint, and composition were W. Malmene, W. Goldner, and P. G. Anton. He studied violin under E. Spiering and instrumentation under L. Mayer. It will thus be noted that his entire education was received in America and from American teachers. The great factor in Mr. Kroeger's success, however, is not to be found in his early training, but in the fact that throughout his life he

has continued to be a student. Through his efforts he has made himself a master of all branches of musical endeavor which he has essayed. With but a highschool education, he has by constant diligence and wide reading made himself a man of culture, to such a degree that he is able to hold his own and is entirely at home among scholars of a great university. These things give a real insight into one of the fundamental characteristics of the man and of his achievements. As a result, he has developed a power of concentration and of sustained effort, which has made all things possible to him.

Although he had been a boy-chorister in an Episcopal church from his eighth year onward, his professional life may be said really to have begun when he accepted his first organ post at the age of fifteen. Trinity Church, of which he became organist in 1877, was noted for the elaborate character of its service, even the prayers being accompanied by delicate improvisation. It was Mr. Kroeger's plan to use a fixed key as the central basis of musical logic in these improvisations, the result being that he was frequently compelled to transpose the various printed parts of the communion service into his chosen key, in order to maintain his central thesis. Needless to say, this was carried off with superb skill. He opened his studio in St. Louis as a teacher of piano in 1885, and he has had a continually growing piano class ever since that time, until now the Kroeger School of Music, of which he is the director, is one of the most influential institutions of its kind in the Middle West. He is also Director of the Department of Music at Forest Park College; chairman of the Board of Examiners of the Progressive Series, published by the Art Publication Society; and for the past six years, has given courses in Musical Composition and History at Cornell University, Ithaca.

Among other distinctions and honors that he has won are the following: Presi-

dent of the Music Teachers' National Association in 1896, President of the Missouri Music Teachers' Association for three years from 1897-1899; Master of Programs in the Bureau of Music, St. Louis World's Fair, in 1904. He was elected an Officer of the French Academy in 1904, and of the National Institute of Art and Letters in 1915. During the summer of 1915 he gave a series of lecture-recitals at the University of California at Berkeley, and gave four organ recitals at the Panama-Pacific Exposition at the same time. For ten years he was conductor of the Morning Choral Club and for several years also of the Amphion Club of St. Louis. He is one of the founder-members of the American Guild of Organists. A recital made up entirely of his compositions was one of the unique and attractive features of the 1918 convention of the National Association of Organists.

After leaving his post as organist of Trinity Church, he went to the Unitarian Church of the Messiah, where he remained for twenty-six years. During sixteen years of this time he was master of a large chorus choir which achieved considerable distinction throughout the Middle West, due to its performances of well-known oratorios, cantatas, and masses. The church was invariably crowded to its doors, and a number of important choral works received their first hearing at these Sunday afternoon performances. During the past six years Kroeger has been organist of the Delmar Baptist Church, where he has a fine quartet choir. He has given many organ recitals during the past years in St. Louis, and now makes it a point of honor to give at least one recital for the local Chapter of the Guild each year. As Master of Programs of the Bureau of Music of the St. Louis World's Fair, he had charge of the organ recitals given on the great organ installed in Festival Hall and which was later installed (and now greatly enlarged) in Wanamaker's store, Philadelphia. In that capacity he engaged eighty-two of the best known organists in America to give recitals. An especial feature of this enterprise were the forty recitals given by Alexander Guilmant, the great French

organist and composer. They revealed a wide catholicity of taste, presenting, as they did, the most celebrated organ works in every school of organ composition, and played with the consummate artistry of which Guilmant was so supreme a master.

Kroeger has written in nearly every field of music, except opera. His orchestral overtures, such as *THANATOPSIS*, and *ENDMION*, and the *LALLA ROOKH SUITE*, have been played by nearly all the important orchestras of this country. Among his most important contributions to the field of chamber music are four string quartets, a sonata for pianoforte and violin, a pianoforte quintet, and a piano trio. His compositions for pianoforte are exceedingly numerous and have had a wide vogue. He has also written many successful songs.

For the organ Mr. Kroeger has not written a great deal, but what he has written is of distinction and is decidedly characteristic. Perhaps the first quality that strikes the player of his organ works is the exceedingly original color combinations, the very figures themselves being invented in terms of color. This is achieved without the use of "the crazy-sounding harmonies" so characteristic of so many such effects. He has a strong flare for the oriental. This is revealed not only in his organ works but in his orchestral compositions as well. With his simple, unassuming character and straight-forward naturalness this is somewhat difficult to understand. The oriental coloring of Kroeger's compositions gives no impression whatever of having been sought for its own sake, but rather seems the natural vehicle for the musical idea. A second quality found in his works is the extremely logical sense of balance that prevades them all. There is no vapid maundering in Kroeger's writing. All is controlled by a logical intellect that shuns diffuseness and tautology with extreme aversion. What Kroeger says is effectively said, because it is concise and to the point. A third quality to be found in his works is a genial personality and magnetic imagination revealed in the ideas themselves. Those who know Mr. Kroeger cannot but love him; the same loveliness is found in his musical ideas.



HIS MUSIC

AMONG HIS earliest efforts in the field of composition for the organ are the INTRODUCTION AND FUGUE in C minor, Opus 27, and the INTRODUCTION AND FUGUE in D-flat, Opus 56 (Ashmall 1904). Both are skillful and effective efforts in this scholarly and difficult form. The stretto of the Fugue in D-flat reveals the consummate skill and ease with which his material is handled; unfortunately the necessarily brief quotation space permits would not adequately serve its purpose here.

Mr. Kroeger has also written six SCENES ORIENTAL, in two sets of three each, Opus 37 (Ashmall 1904), and Opus 91 (Ashmall 1916). The wide variety of rhythmic invention, the characteristic and delicate tang of the coloring, the unusual effects of prosody, the languorous wistfulness of the melodic ideas, and the fresh yet piquant harmonic combinations found in all these works, as well as in the PROCESSIONS INDIENNE Opus 58 (Ashmall 1910) stimulate the imagination of player and listener to unflagging interest and attention. The quaint orientalism of the second theme from the fifth scene Oriental has no hint of the clap-trap, sought-after effect so common in many so-called oriental compositions; all six Orientals shall be dealt with in detailed reviews in later pages of this journal.



The vigorous character of Kroeger's writing is well illustrated by excerpt 1327 from the first theme of the PROCESSION INDIENNE.



The alluring lassitude of the third theme, (excerpt 1328), is most original in its mood.

The ANDANTE TRISTAMENTE (Ashmall 1904) has an interesting combination of wistful sadness with a deft tint of oriental color. Its opening measures give a hint of the many fine thoughts contained in this delightful little work.

All of the works listed thus far have the concert program in view. Of a different character are the following, in which the needs of the church organist come to the fore. PRAYER AND EXALTATION, Opus 59 (Ashmall 1909) is a close-knit, well-written composition, of devout and exalted mood.

There are eight numbers in his Opus 67 (Presser 1909) of rather uneven merit, but all well suited to the needs of the church. PRELUDE SOLENNE with its

ponderous slow moving harmonies, as in excerpt 1329, has a certain granitic power. ADORATION is most original in its simplicity, excerpt 1330, and its exalted



mood; these opening strains well illustrate such qualities. INTERMEZZO is built entirely of three measure phrases (excerpt 1331) yet with such a spontaneous



naturalness, that there is no halting three-legged effect as is so commonly the result of this device. CANON is at the interval of the octave throughout and



well-illustrates the Composer's abundant polyphonic powers. INVOCATION and RECOLLECTION and the FESTAL MARCH are the weakest of the set. MEDITATION, excerpt 1332, is exquisite in its delicately tinted har-



monies. It has some of the cloying sweetness which pervades much of Grunod's work.

The other works in which the organ figures are the exotic SCENE PERSANE (Schmidt 1891) for piano and "Liszt Organ" (harmonium), and one of his recently published works, NOCTURNE (Fischer 1923) for piano and organ. Both reveal a composer, skillful at



both organ and piano. It is rare that the peculiar excellencies of both instruments are so well combined and yet so well contrasted.

The two-stave "Liszt Organ" and piano duet ought to make inviting concert material; unfortunately it is not suitable for quotation here. The NOCTURNE uses both instruments adroitly; we show the opening measures in excerpt 1333.

MARCHE PITTORESQUE (Schirmer 1903) is so well known and frequently heard in church and concert that it requires no comment here.

While all of Mr. Kroeger's organ works make most effective use of the resources of the modern organ, they can be performed with excellent effect on organs of smaller capacities. This is largely because their fundamental appeal is found in the intrinsic value

of the thoughts expressed, rather than in peculiar registration.

This article would not be complete without some word regarding Mr. Kroeger's helpfulness to young and struggling musicians. He has always been ready to lend a helping hand to musical talent, wherever it could be found. His great influence and prestige has ever been at the command of meritorious talent, whenever called upon. The result has been a wide popularity and an esteem which comes to but few men during their lifetime. Mr. Ernest R. Kroeger is an outstanding example of what an American musician can attain with an American training through his own efforts.



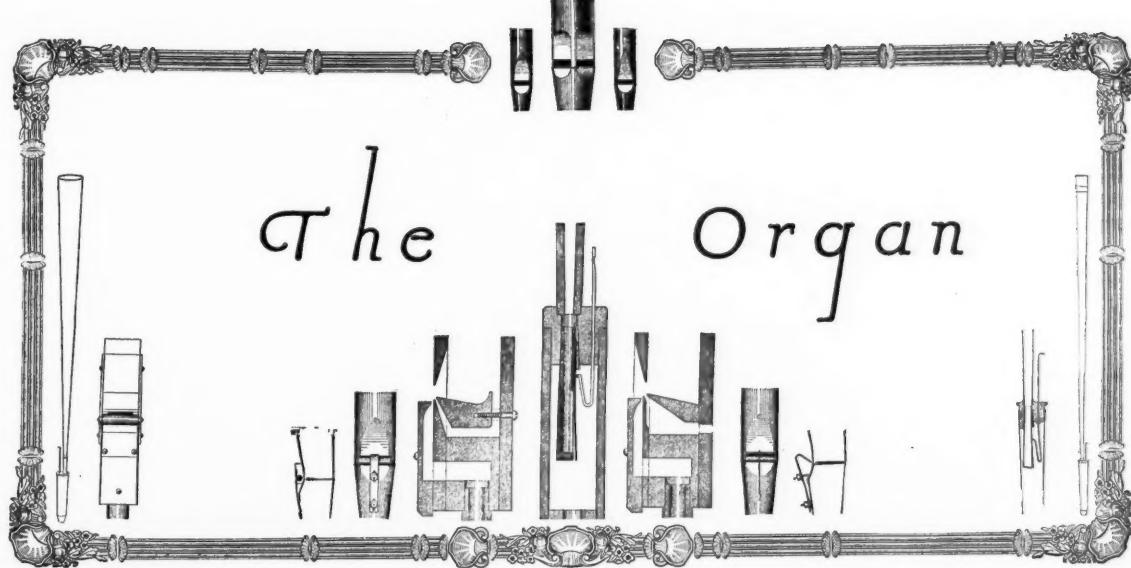
THE NEW ST. LOUIS CATHEDRAL

In which Geo. Kilgen & Son, Inc., have placed one of the products of this historic firm of organ builders. The Kilgen family began organ building in 1640 in Germany; the present plant established in 1873 in St. Louis, Mo., has 75,000 square feet of floor space. There are over three hundred Kilgen Organs in St. Louis; two of the newest of them are the four-manual instruments in The Cathedral and in St. Francis Xavier's, the latter opened by Mr. Pietro Yon in recital Nov. 7th. In such a setting as that of the Cathedral, pictured above, it is easy to make beautiful organ music. St. Francis Xavier's organ has a supplementary two-manual chancel console.



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Under the Editorship of
Mr. William H. Barnes
 Combining the Practical Requirements of the
 Organist with the Science and Technical
 Supremacy of the American Builder

Mr. Barnes' Comment

THE EDITOR of T. A. O. said so much about me in the October issue, indulging also, I am afraid, in considerable hyperbole (to call it by a very polite name) that I know all the readers are going to be disappointed when they come to find out what I really am able to deliver.

From my experience with numerous organ committees, who have been responsible for the purchase of an organ for their church, I have discovered that their organ problems fall into one of possibly three classes. The church with less than \$10,000 to spend, which naturally must content itself with a fair sized two-manual, or at most a meagre three-manual. Then the church with between \$10,000 and \$15,000, to \$18,000 to spend, which can buy a fair sized three-manual organ, and begin to get completeness of tonal structure. And last the fortunate church that can spend over the highest amount named, and can indulge in a four-manual with all trimmings. However, it seems that the church whose finances demand an organ of very limited resources usually wants all the

trimmings, including Harp, Chimes and Vox, even before provision is made for anything more essential, though sometimes I am in doubt if there is anything more essential for the average listener than this Trilogy.

I hope in later articles to consider the problem of the small organ in detail, and possibly the design of a very complete four-manual church organ. Theater and residence organs shall have their innings too.

What I want to consider now is the problem that interests me perhaps most of all; the design of a serviceable, effective and truly modern, moderate sized three-manual church organ that will fit the needs of churches whose organ appropriation falls into the second class I have mentioned.

One cannot take up a copy of our esteemed contemporary, *The Diapason*, without finding perhaps a dozen three-manual schemes listed in more or less detail; and going over these for a period of many years, I am impressed with their similarity—they must serve the purpose and be satisfactory, or some one would think of a change.



What I now propose is to quote a three-manual scheme of my own and analyze it. This seems to me to do the thing that Mr. Buhrman says I am to do: "use money in the most effective way in drawing tone from contracts."

I have reached the conclusion that two things work against getting the ideal organ for a particular church; one, lack of money; two, lack of space for proper housing of the organ. The former is nearly always present, except in the rare instance where a rich man leaves or gives a large sum to a church to buy an organ, in which case the church's organ problem is not a problem at all, but simply a case of going to a first-class builder and telling him to go to it and do his best.



A Three-Manual Scheme

NFORTUNATELY the ideal can rarely exist. We do well when we approximate it. In the specifications under consideration I originally designed the Pedal Organ as it is here presented, which differs slightly from that actually built. As I want to center attention on other features I shall not confuse the subject by further side remarks.

This leads me to a point where I am going to take issue with many of our best builders. I might as well start the arguments early, and announce my position. I firmly believe in a moderate and intelligent use of unification when a church has the two limitations

above, or either of them. This means in about nine-tenths of the cases that have come to my notice. When I was thirteen years old Dr. Andsley's Art of Organ Building was published, and my father gave me my copy for Christmas that year. Since that time, I have read nearly everything published by Dr. Andsley rather carefully, so that I think no one can say I am not familiar with his position in this matter, nor that I am not in sympathy with it, and with many of our best builders. Mr. Buhrman says I have every sympathy with the dominance of the dollar mark. One must have, to be of real service in designing organs for the average church.

There is no need of asserting that a perfectly Straight Organ of 45 actual registers is preferable to one with 25 registers and some unifying. This should be obvious, providing the organs are both equally good as far as mechanism and pipe-work are concerned. But what I do vigorously maintain is that an organ of several less registers and a few well chosen units, is vastly superior in color, variety, flexibility and usefulness (especially if it also has some of its stops interchangeable between manuals) to that same organ if built as a Straight, with its consequently greater number of pipes but considerably fewer stops, the cost of the two specifications being equal. In support of this I submit the La Grange specification of what I consider to be nearly ideal for a moderate sized three-manual designed to meet both the limitations of money and space. I would be glad to have any of the dyed-in-the-wool-at-all-costs Straight Organ enthusiasts make us a scheme with ten additional registers that would have the usefulness of this organ, or even a better ensemble. It must be understood I am speaking of intelligent unifying and borrowing, used with discretion and done by artist voicers.

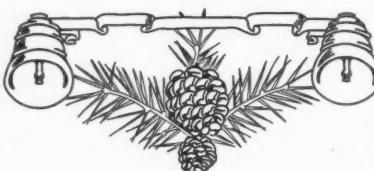
There are three rather complete units, all of light or very soft tone as indicated by the dynamics. This is the first essential of intelligent unifying. The tonal balance is not upset by units of very refined tonality provided there are several dominating registers employed at unison pitch only. In this organ we have three Diapasons and two chorus reeds of dominating tone employed as they should be at unison pitch only. I think a Chimney Flute, which normally only runs with Chimney's from 4' C. and can easily be used for a soft Bourdon below that point, is rather better for a Swell unit flute than the ordinary wooden stopped flute, particularly the derived mutations are pleasanter. Don't let anyone suppose that these derived mutation ranks will take the place of a true Dolce mixture properly scaled and voiced. The for-

SPECIFICATIONS PROPOSED
FOR LA GRANGE, ILL.

EMMANUEL CHURCH

Specifications by MR. WM. H. BARNES
Built by W. W. KIMBALL CO.

	V.	R.	S.	B.	P
Pedal	2.	2.	9.	6.	88.
Great	5.	5.	9.	3.	365.
Swell	9.	11.	15.	6.	783.
Choir	5.	5.	9.	4.	377.
	21.	23.	42.	19.	1613.
PEDAL:	V 2.	R 2.	S 9.		
1 16	DIAPHONE	ff	3m		
2	BOURDON	mf	44w		
3	BOURDON	mp	No. 22-S		
4 8	Octave	ff	No. 1		
5	VIOLA	mf	No. 19-S		
6	Bourdon	mp	No. 22-S		
7 4	Bourdon	mp	No. 22-S		
8 16	TROMBA	ff	No. 29-S		
A	CHIMES	No.	B-G		
GREAT:	V 5.	R 5.	S 9.		
9 8	DIAPASON	PHONON	ff		
			73m		
10	VIOLA	DIAPASON	f	73m	
11	DULCIANA	pp	No. 32-C		
12	GEMSHORN	p	73m		
13	TIBIA MINOR	mf	73w		
	Tremulant	for	No. 13		
14	MELODIA	mp	No. 34-C		
15 4	Melodia	mp	No. 34-C		
16 8	TRUMPET	ff	73r		
B	CHIMES	p-f	20mt		
SWELL:	V 9.	R 11.	S 15.		
17 16	Bourdon	p	No. 22		
18 8	DIAPASON	f	73m		
19	VIOLA	mf	73m		
20	VOIX CELESTE	mp	73m		
21	SALICIONAL	p	73m		
22	CHIMNEY FLUTE	p	101		
		wm			
	(Bourdon, lower octaves)				
23 4	Viola	mf	No. 19		
24	Chimney Flute	p	No. 22		
25 2½	Nazard	p	No. 22		
26	2 Flautino	p	No. 22		
27	1½ Tierce	p	No. 22		
28	III MIXTURE	pp	183m		
29 8	TROMBA	ff	73r16'		
30	OBOE HORN	mf	73r		
31	VOX HUMANA	p	61r		
	Tremulant				
CHOIR:	V 5.	R 5.	S 9.		
32 8	DULCIANA	pp	85m		
33	UNDA MARIS	p	61m		
34	MELODIA	mp	85w		
35 4	Duleet	pp	No. 32		
36	Melodia	mp	No. 34		
37 2	Fifteenth	pp	No. 32		
38	Piccolo	mp	No. 34		
39 8	CLARINET	mf	73r		
40	FRENCH HORN	mf	73r		
	Tremulant				



mer are useful chiefly for color, the mixture for what its name should imply. The five ranks of strings have nice contrast but with nothing but fairly broad tone. Keen strings have no place in any but a very large church organ, as their use is about ten times more limited than strings that really blend with flutes and Diapasons. This is a point that some very good builders seem to have overlooked, but I think all are coming to realize. For some years, certain builders were so delighted that they could make this keen type of string tone that they introduced it everywhere, claiming also, most unwisely, that this type of tone eliminated the necessity for mixtures or mutations—which would be very interesting and valuable if true, but unfortunately it is not. Why aren't there more unit Dulcian's? Wonderfully useful for subtle color effects and in combination with a small flute.

The Trumpet should be very fiery and brilliant, and on the order of the old style low pressure Trumpet, without the snarl, for mixing with the ensemble. How well the English and Canadian builders know this! Some of our builders have gone wild on the Tuba quality. This is an interesting quality for large organs, like the keen strings, but has small place in a moderate sized scheme. Something is needed to blend and take off the "woof" of the big Diapasons and Flute and not add more "woof" to it, such as the ordinary smooth Tuba does.

The Swell chorus reed, if the Swell is to be really good in ensemble, is a matter of great importance. This will be the dominating voice in the Swell and on its quality the brilliancy and effectiveness of the full Swell will largely depend. I specify a Tromba on high pressure here, rather than the usual Cornopean, because of its fuller tone, a compromise between a Trumpet and Tuba, with the best qualities of each. Too much emphasis can scarcely be laid on getting this of the right quality. It can make or mar the whole organ. The solo reeds, Clarinet, French Horn, Oboe-Horn and Vox Humana, should preferably be as characteristic and initiative as possible.

I now come to another still disputed point, though Mr. Buhrman says it was long ago settled, that of universal expression. I firmly believe in it, even for large organs, but certainly it is imperative for really refined and artistic results for an organ of this size. This organ is laid out in two chambers, Great and Choir and Pedal Diaphone in one, and Swell and Pedal Bourdon and Tromba Pedal extension in the other. Three chambers, one for each manual, with appropriate Pedal registers, would be more desirable, but also more costly and frequently impractical, as in this case. I might

speak of the Pedal Diaphone 16', of which I was suspicious for a church organ, but when properly made as in this case, superior in every way to the usual Diapason. Particularly in the matter of promptness and power it has every advantage, and properly enclosed in the effective chambers it has everything in its favor except cost, which is fully equal to if not greater than a Diapason. Unless the builder knows how to make a Diaphone, and it is one that few besides Hope Jones and his associates know about, it is safer to stick to the more orthodox Diapason.

I offer this scheme as a model to meet the requirements of limited space and money. I hope I have started something. It at least is not the conventional, moderate sized church organ layout with which all are only too familiar.

—W.M. H. BARNES



DETROIT, MICH.
JEFFERSON AVE. PRESBYTERIAN
Skinner Organ Co.

The list of stops selected by a Mr. Ernest M. Skinner is always of interest. The tendency of this master of design is toward color values, as the attached stop-list shows; we present it in skeleton form without comment so that the reader will either get nothing out of it by not studying it, or get a great deal out of it by spending his own analytical thought upon the why and wherefore of each detail.

V 60. R 67. S 81. P 4523.

PEDAL:

1	16	DIAPASON 56
2		DIAPASON No. 19-G
3		VIOLONE 44
4		GAMBA No. 54-C
5		BOURDON 68
6		BOURDON No. 33-S
7	8	Diapason No. 1
8		Violone No. 3
9		Bourdon No. 5
10		Still Gedeckt (S)
11	4	Diapason No. 1
12		Bourdon No. 5
13	2	Bourdon No. 5
14	32	Trombone No. 15
15	16	TROMBONE 68
16		POSAUNE No. 49-S.
17	8	Trombone No. 15
18	4	Trombone No. 15
		GREAT:
19	16	DIAPASON 73
20	8	DIAPASON ONE 73
21		DIAPASON TWO 73
22		ERZAHLER 73
23		CLARABEL FLUTE 73
24	4	OCTAVE 73
25		FLUTE 73
26	2½	TWELFTH 61

27	2	FIFTEENTH 61	56	KLEINE ERZAHLER 2r
28	16	OPHICLEIDE No. 66-L	57	122
29	8	Tuba (L)	58	CONCERT FLUTE 61
30		TROMBA 73	59	FLUTE 61
31	4	CLARION 73	2½	NAZARD 61
32		Tuba Clarion No. 71-L	60	PICCOLO 61
A		Chimes (Echo)	61	CLARINET 61
		Tremulant	62	ORCHESTRAL OBOE 61
			B	Harp
			C	Celeste
				Tremulant
		SWELL:		SOLO:
33	16	BOURDON 73	63	STENTORPHONE 73
34	8	DIAPASON ONE 73	64	GAMBA 73
35	8	DIAPASON TWO 73	65	GAMBA CELESTE 73
36		GAMBA 73	66	OPHICLEIDE 73
37		AEOLINE 73	67	TUBA MIRABILIS 73
38		UNDA MARIS 61	68	TUBA 73
39		CLARABELLA 73	69	FRENCH HORN 73
40		GEDECKT 73	70	ENGLISH HORN 73
41		FLAUTO DOLCE 73	71	TUBA CLARION 73
42		FLUTE CELESTE 61		Tremulant
43		VOIX CELESTE 2r 146		ECHO:
44	4	FLUTE 73	72	DIAPASON 73
45		UNDA MARIS 2r 122	73	VOIX CELESTE 2r 122
46		OCTAVE 73	74	CHIMNEY FLUTE 61
47	2	FLAUTINO 61	75	FLUTE 61
48	IV	MIXTURE 244	76	TROMBA 73
49	16	POSAUNE 73	77	VOX HUMANA 61
50	8	CORNOPEAN 73	D	Chimes
51		FLUGEL HORN 73		Tremulant
52		VOX HUMANA 73		COUPLERS 28
53	4	CLARION 73		PISTONS 40
		Tremulant		CRESCENDOS 4
		CHOIR:		
54	16	GAMBA 61		
55	8	DIAPASON 61		



The Industry Speaks for Itself

A Condensed Record of Some of the Activities of Organ Builders
Who Alone Make Possible an Organ-Playing Profession

By OUR LETTER-OPENER

AUSTIN is making an addition of 1,000 pipes to their municipal organ in Portland, Maine, where Mr. Charles Raymond Cronham, one of America's own organists, now furnishes the city with unsurpassed municipal organ music; the cost of \$22,600 is defrayed by Mr. Curtis, original donor, and includes a new console, which we believe is the third. Additions will be completed next spring. It is rumored that Austin also gets the important Cathedral contract in the Metropolis.

ESTEY has installed a 4-52 in the First Baptist, Columbus, Ohio, and Mr. Ernest L. Mehaffey, who also represents Estey in that territory, has been appointed organist.

Estey's most prominent venture in realms of publicity is the Fontainebleau Scholarship. The third winner, Miss Adelaide M. Lee of Detroit, was the victim of quite a celebration upon her return to America. Through the courtesy of the Estey office we are reminded that this now famous school

at Fontainebleau was the result of an experience of Dr. Walter Damrosch in France in 1918. An American musician recognized Dr. Damrosch on the streets of Paris, and asked him to use his influence to have General Pershing exempt musicians from stretcher-bearer service. Then came a meeting between Dr. Damrosch and General Pershing, the order was given, military bands were discussed, a school for band-masters established at Chaumont, and ultimately the Fontainebleau summer school under the French government's patronage, exclusively for American students. The Estey-Fontainebleau prize will be offered next year also to the winner of highest Guild exam marks.

HALL engaged Mr. Palmer Christian to open their 4m in Christ Church, Bronxville, N. Y., Oct. 18th; the instrument has been described and pictured in earlier pages.

MOLIER built the 3-67s (44r)-2922 Audsley-Mayer organ for the First

Methodist, Hamilton, Ohio, and Mr. Frederick C. Mayer dedicated it in two recitals Oct. 28th and 29th. The original specifications were the last ever devised by the late Dr. George Ashdown Audsley, and upon his death the plans, not quite completed, were given to Mr. Mayer, who had been instrumental in the original negotiations between the church and Dr. Audsley; Mr. Mayer, not feeling able to complete Dr. Audsley's thus-far unexpressed wishes in regard to the specifications, felt it necessary to complete the plans along lines of his own, which in reality were in closest sympathy with the ideas of Dr. Audsley. Some of the Diapasons were voiced by Dr. Audsley's friend, Rev. Noel Bonavia-Hunt, the noted British voiceur, and sent to America in accordance with Dr. Audsley's original plans. The

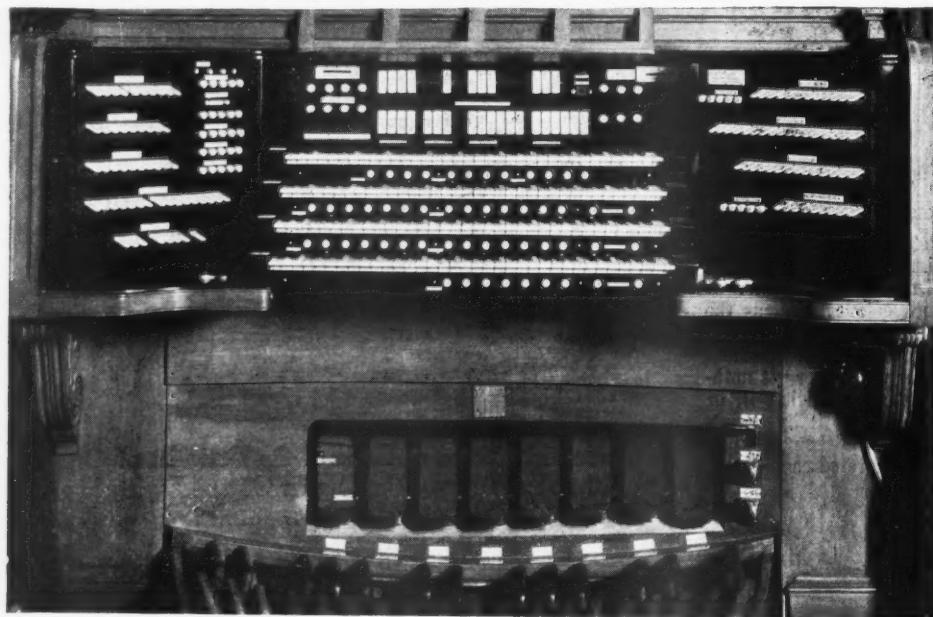
specifications will be reproduced in these pages when adequate space can be given to do them justice.

WELTE-MIGNON has sent Mr. Lloyd M. Davey from their New York headquarters to be their technical representative on the Pacific Coast, with headquarters at Barker Bros., Los Angeles, where he will have "the most elaborate and costly organ sales equipment in the world." This arrangement will also benefit Kohler & Chase, San Francisco representatives, and will not alter the duties of Mr. James H. Nutall who has been in charge of Welte-Mignon Pacific Coast installations. Mr. Davey's territory is the entire district west of the Rockies.

Mr. Marsh McCurdy opened the Welte-Mignon in Bronxville Theater,

in Westchester County's aristocratic suburban section, and another Welte in Rosedale Theater, the Bronx, New York City. Both are 3m units complete with percussion and 4-stop Echoes; the Bronxville organ also has the reproducing console for organ concerts of Welte artist-recorded selections preluding the regular presentations, and for accompanying special scenes arranged for the purpose.

Mr. J. Van Cleft Cooper, the famous Broadway theater organist who has his home, and also a church position, in Mt. Vernon, has lately been appointed to the Bronxville Theater—a move that brings him within three miles of the acme of perfection. (The acme of perfection would be to have your theater, your church, and your home all in the same building, with excellent elevator service).



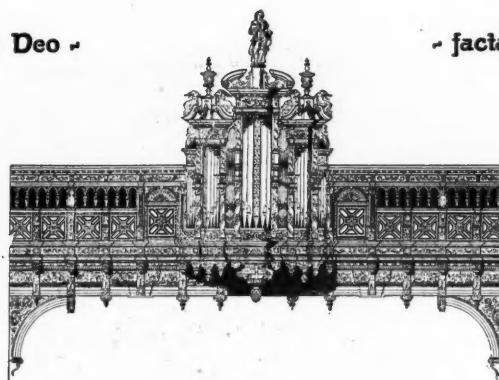
OPUS 4019: M. P. MÖLLER

Municipal Auditorium, Washington, D. C., specifications in consultation with Mr. Archer Gibson. A photo of the case will be found on page 441 of our December issue, and the specifications on page 288 of our July, 1925. Stop-Tongues of the left jamb are, top to bottom, Swell, Swell, String, Pedal, Pedal; right jamb: Solo, Echo, Great, Choir, Echo. The Solo, Echo, String, and Percussion are all Ancillaries, couplable to any of the four manuals by the sets of four pistons and a fifth Canceller in the groups of the left and right jambs; right: Solo (top group), Echo; left: Chimes, Harp, Celesta, Piano, String. Above the Chimes group (top) are Dampers Onoroff and piano or forte; above the Harp, Dampers Onoroff. Above Solo manual, Rocking Tablets for the Couplers, bottom row, left to right: to Pedal, Great, 16', 4'; top row: special Pedal, Echo, inter-manual 16', ditto 4'; between the two rows, a Coupler Cancel. Left of the Rocking-Tablets: eight vents silencing all divisions of the organ; right: six Unison-Offs. Under left vents are six indicators for the Tutti Dual Pistons; the individual division pistons are Absolutes, but each group has its Can-

cellor. Divisional pistons under the manuals, left to right: Solo Manual: Echo, Solo, String; Swell: Pedal, Swell; Great: Tutti, Great; Choir: Choir. The Onoroffs at the right make the Pedal stops optionally controllable from the Manual pistons. Piano dampers are controlled in the pianistic way by the wellknown lever given here at the toe end of the right crescendo shoe; below it are the Piano Damper and Full Organ pistons. At the right of top Coupler tablets is the Onoroff Crescendo Coupler throwing all shutters optionally to the Swell shoe. Crescendos, left to right: Pedal, Echo, String, Swell, Great, Choir, Solo, Register. To the Pedal shoe are attached two touches; the upper moves to the left and is an Onoroff controlling the Piano dampers; the lower is a tension touch and moves to the right to increase the strength of stroke of the Piano. The console is both a thing of beauty and a machine with some unusual bits of mechanism to make more and better organ music; undoubtedly Mr. Archer Gibson is the author of this unusual console plan. The instrument has often been broadcast.

- gratias Deo -

- facta non verba -



The Church

The Organ Now Musical

**A Review of Facts That Inspire and Encourage Church Organists
In the Exalted Requirements of Sunday Services**

By ROWLAND W. DUNHAM



URSUANT to the suggestion of the special holiday season as well as to celebrate the completion of the ninth year of The American Organist's achievements, the usual plan of this department may well be changed for the occasion, and the fact that others may be equally interested with the church organist in the consideration of the theme chosen need not lessen its importance to us. Our theme is vital to us all, just as the attitudes to be outlined are common to us all.

Each season we have one or more important conventions for the profession to which some hundreds of us flock for edification and sociability. These gatherings are a splendid tonic for tired or depressed organists and a source of delightful acquaintanceships that are frequently nurtured until they become warm friendships. It is quite unnecessary to elaborate on this phase of the convention habit which organists find it worth while to form.

In the prospectus of any convention of organists the first feature we are inclined to notice is the recitals, and particularly do we note the performers. Much of our interest depends upon the fame of these individuals. We have read of their recitals in the journals and have been dubious perhaps about the truth of their news-

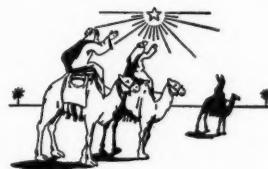
paper criticisms. In many cases our mind is made up on this basis. Musicians though we purport to be, the music itself is scarcely given a thought. Our attendance upon the recitals is, then, a critical audition with our ears wide open for any or all of the faults that organists may possess. After the convention we return to our homes with a small valuation for the recitalists we had gone to hear and a rather exalted idea of our own value as performers.

The action and reaction that mark the individual who attends a convention are so typical and general that they rather challenge comment. It is probably necessary to give the recitals this emphasis to entice the wary organist to come at all. That we go to hear players and performances instead of music is a sad commentary upon our judgment and taste. Inevitably the fault-finding spirit is bound to assert itself. The more so when we hear some player of comparative insignificance and wonder why the powers-that-be selected him instead of ourselves. The

attitude is entirely wrong, though thoroughly human.

Let us consider in what measure the criticisms that we make of convention recitals are justified. To do so we must discover the status of our profession and the possibilities and limitations of our instrument.

The history of the organ is too familiar to place before readers of this article. Its position as an ecclesiastical instrument has doomed it to a peculiar place among instruments. That its resources might be utilised in other than purely churchly functions was not realised until comparatively recent times. In fact it was not tonally or mechanically usable from a concert point of view. Conditions today have brought into prominence the organ as we had never dreamed possible. The mechanism has been revolutionized, thanks to American ingenuity, until technical facility is as unlimited as on the piano. In the days of direct action the touch of the pianist was a thing apart and not applicable to the heavy, sluggish organ manuals. Orchestral-type reeds and strings have placed at the disposal of the player tonal colors equal in variety, if not in flexibility and expression, to those of the orchestra itself. We have the instrument today in a state of development that places it upon the plane, musically speaking, of other concert instruments. It may be that we have lost something in the ensemble by this search for tonal variety and playing ease. Organists generally agree about this. At the recent convention at Philadelphia one particular organ came in for the utmost enthusiasm because of its glorious tonal splendor. This present weakness is, however, but



a passing one. The fact that we are talking about it points towards an impending improvement.

With the advance in the instrument has come into existence a comparable advance in playing skill which we have needed in order to bear comparison in the field of true artistic performance. In the old days the organist was the pianist who changed instruments on Sunday. Today, in the younger generation particularly, thorough study and adequate technic have combined to make a specialist on the instrument that has just begun to command the respect of the other members of our musical fraternity, the pianists, violinists, etc.

The organ has certain characteristics and capabilities which must be met by the player. The ability to prolong a tone with steadiness for unlimited periods is the unparalleled quality which may be artificial and inartistic when improperly managed. The old-fashioned manner of playing with unbroken legato for interminable length of time, has happily, almost passed. This characteristic brings to mind the lack in accentuation that must be overcome artificially. The accumulation of tone by adding stops may be another detriment to artistic effect.

The sensuous appeal of the concert of vocal, violin, piano or orchestra music is, we must confess, almost lacking in even the very best organ recitals. It is small wonder that this instrument of ours should have such a slender vogue as a concert instrument. It seems to the average music lover a thing quite apart and not to be considered seriously at all. And to us organists there must be a bit of the same prejudice when we go to our conventions and listen without enthusiasm to the recitals.

All of us will agree that the limitations of the organ do handicap it tremendously. The tendency to compare it with the orchestra (by which it must always suffer grievously in the comparison) has not helped the cause. The position it occupies in the church and in the theater—for use in a religious service or in a dramatic accompaniment—is against its fair consideration in the concert hall. Its players—even we ourselves—are sometimes pitifully inadequate, either by reason of lack of training and understanding, or pure indifference. The average person hears the same repertoire at church services played as well (to him) as at the concert, or he hears the current jazz in the theater which sounds either so bad that he loses interest in the organ or so good that he will not bother with a recital of real music.

There is considerable doubt as to the true pulse of the organists themselves. Not long ago a prominent church organist said to the writer,



DR. J. LEWIS BROWNE

One of Chicago's eminent organists, who not only recreates the music of others but creates music of his own for others to enjoy. Dr. Browne was born in London, for which we can forgive him, since he hastened to America at the early age of seven—an example of precosity. He received his degree from New York University in 1902, is organist of St. Patrick's and for the Shriners, Chicago, and was special organist of the great Catholic Congress in that City.

"Anybody who goes to an organ recital is a fool". And he meant it, too. Yet this same organist was himself giving daily recitals and hoping that there would be a few fools come to hear him. In talking to organists we have found a more or less concealed apathy that made us wonder if the profession itself was honest about its own enthusiasm.

Recitalists at conventions are at a great disadvantage. They know that their audience is largely critical (having been one of a similar audience at sundry times), that it is rather minutely familiar with the old warhorses that have been selected (often most unwisely), that their reputation depends upon this performance. Seldom does such an ordeal reveal a player at anywhere near his normal gait. And should we expect a superlative recital? Whatever may have been said about the various concert organists in America we organists know perfectly well that the number of first class players is—well each reader has his own idea. Yet we go to the convention and expect some young and promising organist to play with the poise and perfection of a Paderewski. It is simply impossible to suppose such a miracle but we go ahead every year supposing it and every year discovering more and more pleasant surprises. The prospectus may deceive us, but if we had an ounce of sense we would discount such advance notices sufficiently.

The demands made by the organ upon the hands, the feet, and the brain, certainly far surpass those made

by any other instrument. The modern organ is too new to have given much chance for the new school of players. That type of playing often mentioned in connection with Mr. Farnam is entirely Nineteenth Century. But it had to come if the organ was to take a place as a concert instrument. There is a great future for the organ. We know of several young organists, still studying diligently, whose prospects and chances for artistic success are particularly bright. They have a real technic, practically infallible; years will bring the poise and maturity, combined as they will be with a fine taste and discrimination. The near future is bound to see the rise of many of these coming organists who shall be worthy of the term artist, used in its best meaning.

Among pianists there is a rather definite line of demarcation. On the one hand there are the common garden variety who play well but devote their greater energy to teaching. On the other, there are the avowed concert pianists who take care of the recitals.

Now that the organ as a recital instrument may be said to have arrived, may we not look forward to such a classification among organists? We have already quite a group of men who do make a specialty of recitals. Unfortunately the field is as yet not sufficiently remunerative, a condition due largely to the late development of the instrument itself. This solution of our present problem is one that will take some time to reach but we believe that it must come before the organ can hope for its full appreciation.

There is ample room for the efforts of the men who are essentially church organists. The training of the choir, the preparation of suitable organ music for our services, the training of students—these duties are sufficient and most necessary. Compositions for the instrument can play an important part in the services. But the formal recitals may finally be left in the hands of the recitalists who can then receive an adequate fee as is their due.

These ideal conditions must wait for their natural consummation. That we have already produced so many excellent recitalists bespeaks the wealth of talent the country possesses. The public, however, do not as yet accept the organ recital as they do that upon the piano. Nor will they until we can

present our players with the same standards of playing skill and reputation of artistry. The present group of recitalists must continue to suffer—from the conditions that have been bequeathed us, from the free organ recital promiscuously offered, from the feature performance of the trick player in the theater. The evolution is bound to be slow; it is nevertheless, our goal for the future.

The organ as a musical instrument, in the fullest sense of the word, has arrived by grace of the American organ builder. When the organ profession meets the situation adequately the musical public will be ready and glad to welcome the organ recital. Then will musical art be enriched, the repertoire will be developed, and we shall all be happier.



Children's Choir Problems

Practical Suggestions for Managing Junior Choirs and Cultivating the Child-Voice

By ELIZABETH VAN FLEET VOSSELLER



WE HAVE BEEN impressed many times with the lack of organization in the average choir. Successful school work is put over because of its good organization: everything is ready for work when the pupils arrive; but so often in a choir, the organist does not know just what he is going to do; as for what he will do in two weeks, he hasn't any idea. This is feeble and deserves only the mediocre result it achieves.

Never go to a rehearsal unprepared for the lesson. The chorister will discover it immediately, and if you don't have trouble it will be only good luck that saves you. The results of unpreparedness are disastrous. Eventually not only the children, but you yourself, will find the work a burden.

Have a big plan for the year, then plan for a month, a week, and finally for the rehearsal at hand. It is always very interesting to see how much you can accomplish. However, don't imagine your plan iron-clad. If you discover a better method, try it; whether it works or not, you will have grown in the process.

It may be interesting to those not very experienced to see a plan of the Flemington Children's Choir School for a month. I insert the working material for January. It is flexible of course, but this is the outline given to the teachers. These children sing one service a month, because each of the five churches connected with the school has a fine Senior Choir.

From this monthly plan are made definite plans for each section of the

choir, soprano section, second-sopranos, altos, boys with changing voices, probationers.



FLEMINGTON CHOIRS

JANUARY PLAN
Topic: *New Endeavor*

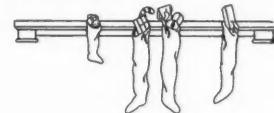
MATERIAL TO BE TAUGHT:

1. EXERCISES: Breathing; Vocal.
2. CHANTING: Psalter for the day in Barless Psalter. Work for good antiphonal singing.
3. ANTHEMS: A—Button's "Thine Forever;" use solo voice instead of entire choir. B—Mendelssohn's "I Waited for the Lord;" for study, not to be used till March. C—Cushman's "Protect Us Through the Coming Night;" polish up for an evening service.
4. HYMNS: (first three for processional, last for recessional): Baptist, 594, 363, 498, 352; M.E., 384, 355, 431, 408; P.E., 531, 226, 147, 534; Pres., 594, 363, 498, 352; R.C., 16 transposed, and 54. The hymns this month have a variety of tunes and a definite choice will be made before we begin to teach.
5. SOLOS: Two hymns, "I Long to be Like Jesus" and "I Need Thee Every Hour." The list will be added to as soloists develop. There will be at least one solo for each service.

In a small choir there will not be as many divisions; but if the choir is all taught in one group, *have a plan*. These plans are kept in a loose-leaf book; the music is split down the back, punched with holes to fit the

book, and inserted with the lesson plan. This brings all the material to hand for the teacher, and speeds the rehearsals. The teacher is always ready.

A method of this kind, suited to the individual case, will be found most gratifying in its results. Good results are almost impossible without some such plan.



Catholic Music

By FREDERICK W. GOODRICH



ELECTING a date in December for a model choir list, one naturally takes the great Feast of the Nativity, feeling that is the one day that directors will concentrate upon. In many dioceses the Solemn Midnight Mass is now sung as a matter of course. For some years past the writer has made it a tradition to render a program of carols and other Christmas music one hour before the Midnight Mass. Some suitable numbers are suggested:

"Hark, What Mean," Bortniansky (Gray)
 "O Have ye Heard," XVIth Century (Gray)
 "In Bethlehem's Manger," XVIth Century (Gray)
 "Tis the Time for Mirth," Saboly (Gray)
 "Hodie natus est," Rousseau
 "The Holy Mother Sings," XIVth Century (Fischer)
 "Silent Night," Gruber (Fischer)
 "Infant Jesus," Von (Fischer)
 "O Holy Night," Adam-Biederman (Fischer)
 "O Lovely Holy Night," Kremser (Fischer)
 "Hymn to the Virgin," XIVth Cen. (Deems Taylor) (Fischer)
 "Resonet in laudibus," Klein (Fischer)
 "Hodie Christus natus est," Klein (Fischer)
 "Adore and be still," (Solo) Gounod
 "Carol of the Flowers," French
 "Carol of the Birds," French

Of course there are many more lovely selections, but the above are all Catholic in spirit and breathe the Catholic conception of the Holy Season.

The First Mass of Christmas (Midnight). The Proper should be sung to the Plain Chant of the Graduale, or to the modern setting by Dr. Tozer in "The Proper of the Mass" (Fischer). There is a very good mixed-voice setting of the Proper Offertory

"Laetentur Coeli" by Rees (Fischer).

A beautiful and suitable Unison Mass is the "Missa Pastorale" of Pietro Yon (Fischer). For a two-part Mass there is none better than the "Stella Matutina" by Vito Carnevale. For mixed voices either the "Missa Nativitate Domini" of Klein, the "Missa Te Deum Laudamus" of Nicola Montani, or the "Missa Te Deum Laudamus" of Pietro Yon, will make a good selection. There is also a fine and suitable "Missa Puer natus est" by Dr. Franklin S. Palmer, organist of St. James' Cathedral, Seattle, Wash. All these are published by J. Fischer & Bro.

For a male-voice selection either the "Festival Mass" of Birchnell or the "Missa Rosa Mystica" of Vito Carnevale. The first is published by Cary and the second by Fischer. It has become a tradition to sing the hymn "Adeste Fideles" to the old English tune of John Reading as an offertory motet after the Proper has been sung or recited. There is a fine Unison setting of this tune edited by Dom Gregory Ould with harmonizations by seven well known living and departed musicians.

For mixed voices there is nothing better than the beautiful setting of Vincent Novello, originally made for the Chapel of the Portuguese Embassy in London. This arrangement started the legend that the stately old tune was of Portuguese origin.

At the Third Mass of the day many choirs repeat much of the music of the Midnight Mass. There are many settings of the Proper Offertory "Tui sunt coeli" to be found among the works of the Cecilian composers, but most of them have very little merit, except that they do not break any liturgical laws. It is really better to sing the plain chant offertory or recite the text recto tono and then to follow this with "Adeste Fideles" to one of the above mentioned settings or to sing a motet such as the "Resonet" or "Hodie" of Klein or the "Hodie Christus natus est" of Sweelinck for s.s.a.t.b. There is also a little known motet "Natus est Emanuel" by Michael Praetorius (Gray). A very lovely motet for soprano and contralto is the "Hodie natus est" of the French composer Rousseau. This is somewhat hard to obtain, as it is published in Paris. Much beautiful organ music suitable for the Feast is to be found among the works of the French and English writers.



ALL SAINTS, PASADENA, CALIF.

They have new and beautiful churches in California, especially Pasadena. Mr. P. Shaul Hallett plays a 3m Harris Organ here and the recent Convention heard a recital on the instrument. Mr. Hopkins, to whom we are indebted for the photo, suggested that we move the autos if we could get them started, as he couldn't. Strange that a photographer so near Los Angeles should overlook that detail. As Mr. Hallett sees this photo of his church and basks in the sunshine of Southern California, his many friends in the Metropolis of the Atlantic seaboard will be shivering or perhaps snow-bound. There is no accounting for tastes.

Calendar Suggestions

JAN. 2

"Ring out, wild bells"—Fletcher
"Come ye gentiles"—Bairstow
"Christ is born"—James

JAN. 9

"See what love"—Mendelssohn
"The three Kings"—Gevaert
"Brightest and best"—Parker
"Christmas Lullaby"—McKinley

JAN. 16

"Dear Lord and Father"—Candlyn
"In every place incense"—West
"I am Alpha"—Stainer

JAN. 23

"Lord is my Shepherd"—Cclokey
"Abide with us"—DeLamater
"Ho every one"—MacFarlane

JAN. 30.

"Lord, lead us still"—Brahms
"Thou knowest Lord"—(solo)—Beach
"Seek Him that maketh"—Rogers

ORGAN SELECTIONS

Reger—Canzona
Bach—Dearest Jesus
Foote—Christmas
Faulkes—Paraphrase on a Christmas Hymn
Couperin—Soeur Monique
St. Saens—The Nightingale and the Rose
Jacob—Sunrise
Widor—Gothic Symphony
Bonnet—Second Legend
Franck—First Chorale
Bairstow—Evening Song
James—Meditation

—R.W.D.

Service Programs

MR. HARRISON E. WOOD

AN UNUSUALLY SUCCESSFUL CHRISTMAS SERVICE OF LAST SEASON

Yon—Gesu Bambino
"Silent Night"—Gruber
"Shepherd Boy"—Mauder (S)
"Song of Angels"—Dickinson
"First Nowell"
"Bethlehem"—Schubert
"Infant King"—Kennedy (D)
"While Shepherds Watched"—Jungst
"On a Winter's Night"—Mackinnon
"Sleep Holy Babe"—Matthews
"Boots and Saddles"—Saboly
Schubert—Serenade (V)
"Carol of the Russian Children"—Gaul
"Silence of Night"—Dickinson
Handel—Hallelujah

DR RAY HASTINGS

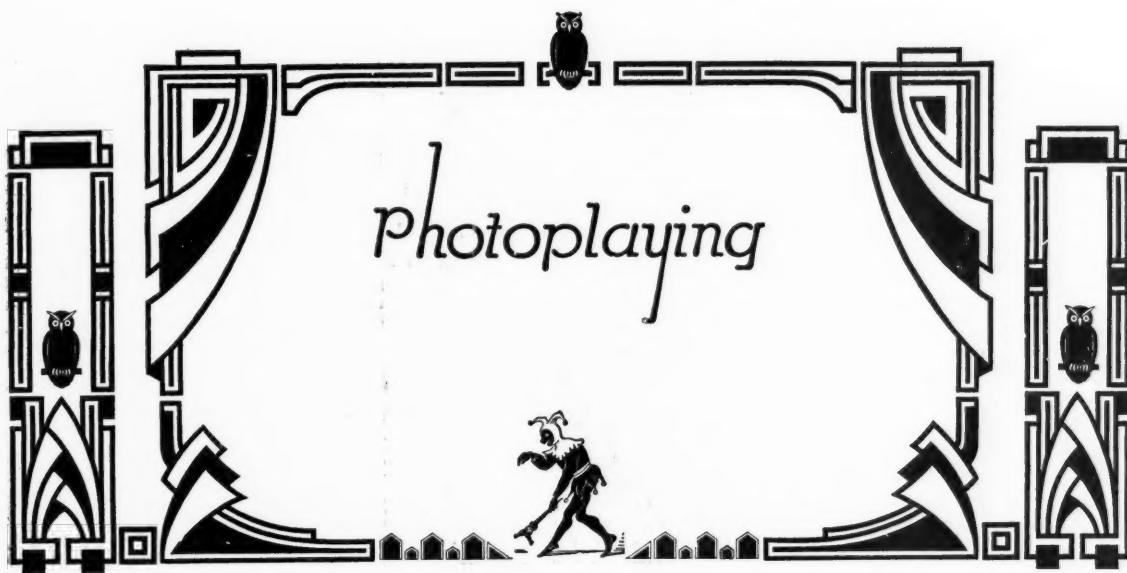
TEMPLE BAPTIST—LOS ANGELES

Wagner—Album Leaf.
Wagner—Love—Death
(Tristan and Isolde)
Wagner—Elsa's Dream (Lohengrin)
"Awake my Soul"—Woodward
"Open Door"—Witt

CARROLL W. HARTLINE

TRINITY LUTHERAN—READING

Kroeger—Festal March
Diggle—American Fantasy
Scott—Vesperale
"O Divine Redeemer"—Gound
"Sun Shall be no more"—Woodward
"Hail Gladdening Light"—Martin



"Never the Twain Shall Meet"

An Organistic Soliloquy

By SALLY FRISE

MY APOLOGIES to Mr. Kipling, who has only himself to blame for writing the above priceless subtitle. It probably has no rival in the affections of the scenario writer, unless it be "Came the Dawn." The antecedent East and West in the present case are represented by the old school church organist, and the modern up-to-the-minute theater organist. The antagonism between them is an intangible thing, but as real as the Income Tax. And why?

Some years ago, about 1910, to be exact, the organ sprang into prominence as accompaniment for moving pictures. At that time the primrose by the river's brim had nothing whatever on the genus organist. They were organists, and that was that. They played hymns, heavy rumbling voluntaries, tried to keep the choir on the pitch during the responses, used the Echo while the minister said "Let your light so shine," etc. and disported themselves up and down the pedals while the audience fled out. It was an honorable calling, in many cases descending from generation to generation in a family. It required hard and monotonous work in preparation; it was not too well paid; but there was a sort of aura of smug respectability about it, and one could always teach and bolster up the pitance received.

Then—some vandal introduced an organ into a movie show! I should not like to go on record as to the

exact time and place of this sacrilegious act, but my first recollection of such a thing was in Chicago, in 1913. In the heart of the Loop district there was a small ten-cent picture house. Outside this dingy hole in the wall, a three sheet announced to all and sundry that this was the home of the Pipe Organ! The organ with the Human Voice! Come in and hear it Sing! It was played by a young woman who had considerable reputation as a pianist in Chicago. She had a flair for playing pictures, though they were pretty bad in those days. In some way she managed to get music out of this old box of an organ, which was a discard from a church. The action was not electrified, and required considerable strength to play. To play jazz or anything faster than a waltz was an almost superhuman feat. But the two girls who played alternate shifts in this practically twenty-four-hour a day house achieved this miracle. The less said about their pedal work, the better, no doubt. As is so often the case, the right foot was a total loss, except for occasionally opening the protesting swell shutters. If they hit approximately the right note on the first beat of every measure, it was more than could be expected of them. The instrument possessed one of those old, gutteral, throaty Vox stops. It

was generally flat and sounded like nothing in the world as much as a German with a bad cold singing in Swedish. But, when the chorus of a popular home-and-Mother ballad was repeated ad lib on this registration, for Human Voice effects, we sat back and took it "as is," feeling that science could go no further.

Much water has flowed through the pumping station since those days, but I can still remember the seething articles that appeared in the Vox Pop column of the Chicago Tribune, aent the outrage—amounting to sacrilege—of allowing the "King of Instruments" to be thus degraded. These letters were signed, almost without exception, by prominent church organists, and were singularly alike in their general trend, it being "what are we coming to?" or words to that effect.

But the organ, as an adjunct to, and later as an integral part of, the movie, thrived and prospered. One-legged organists sprang, full-grown, from the nickelodeons. Most of the organs in picture houses were, for several years, the church type; heavy, slow, cumbersome. But these newly-come players, nothing daunted, managed to get music of sorts out of them. Of course some of the players were pretty bad too, but at their worst the results were an improvement on the old tin-pan pianos we had been listening to.

Then the organ builders came to with a start, realizing that here was a virgin field of endeavor, with apparently unlimited possibilities. They commenced to build organs with quicker action, more varied registration, orchestral effects and traps. It became possible to give a very fair imitation of a ten-piece orchestra on almost any little theater organ.



Along about 1918, our friends the church organists woke to the fact that these much derided and looked-down-upon theater players were getting about four times as much money as they, the chosen people. There must have been a terrific mental struggle on the part of some of them; but, after all, one must eat, so what would you? Soon, a few of them might have been seen, heavily disguised, oozing in at the back door of some theater, during the morning hours, to get a little practice on one of these strange, new, hybrid instruments. We commenced to read in the papers that Mr. G. Major Stepheavy, late organist of Saint So-and-so's Church, had accepted a flattering offer from the Busy Bee Theater at a stupendous and hitherto unheard-of salary. He would render a solo each afternoon and evening, and it was expected that he would revolutionize the art of picture playing by using the works of the old masters, together with a few of the better modernists. Line forms to the right.

After this fanfare of trumpets, Mr. Stepheavy, conscience-stricken and guilty, but needing the money, took his place at the console of a modern theater organ. We are all familiar with the results. The light atmosphere of the theater ran away with him. His famous, laboriously acquired legato dragged over the shallow, sensitive contacts, causing blue notes and unintended nuances. He found himself unable to take his eyes off his music long enough to look at the screen, with tragic results. He used no Tremulant, as per the best traditions of the church organist. He possessed no suitable picture music, nor had he the knack of improvising to action. He was an awful frost. He lasted about two weeks; the manager, with trembling voice and tears in his eyes, begged him to accept another two-weeks' salary, in lieu of notice, and to return whence he came.

Then started the warfare between church organists and theater organists. The Church-ites called the Movie-ites piano players! Ignominious term! Also called them one-legged, which was not strictly true, for they had found a use for the right foot in keeping time on the swell shoe.

The Church-ites dared the Movie-ites to play a Bach fugue, or to pass the exams for F.A.G.O. The Movie-ites responded by pointing out the fall of Mr. Stepheavy and his ilk. They dared the Church-ites to play a bit of jazz or to improvise a light comedy. And each of them had the other where the fur was short. Each yelled sour grapes at the other, and each was—alas—perfectly right.

Times have changed since then. There is springing up now a class of young organists who have technic and



MRS. ELENA HORNE DONALDSON

Secretary of the Women Organ Players' Club of Boston, a graduate of the New England Conservatory, pupil of Henry Dunham, Percy Goetschius, and George Chadwick; a church organist since she was sixteen years young; organist of East Congregational Church, Milton, Mass., with a history of former positions held in churches in Washington, D. C., and Boston. Her daughter, Mrs. Marjorie D. Vance, is a professional violinist; Mrs. Donaldson is a member of the Guild and of the Professional Women's Club.

training that would fit them to play in any church. But they have also seen the writing on the pay envelope and fitted themselves to play in the theater. Nowadays most of the younger generation of organists put as much time and painstaking practice on learning to play jazz and do stunts on the organ as they do on their Bach. They realize that if they are to enter the theater field, they will need it all.

We still have with us and will for some years yet the old school church organist. He still looks down, from majestic heights, upon the theater and all its works. He tells his associates and pupils, confidentially, that this craze for organs in the theaters is just a passing fad, and that a few more years will see organs and organists back on the pedestal where they belong. Then, no composition of less than ten minutes duration or faster tempo than 4/4 Maestoso, will be tolerated. In that happy day, he and the other pure in heart legitimate, who have starved for their traditions, will again come into their own.

The theater organist, on the other hand, knows that the field of theatrical work is just opening up. He deplores the present fad for hokum organ solos; silly slides with elementary music that a ten-year-old child could play; invented by and for the players who are capable of nothing better. How and why these monstrosities have gained such a hold on the public and theater owners, is a mystery to most of us. It seems tragic that a man who

has the training and ability to do the best kind of organ work, should be obliged to smirk and clown and play deliberate blue notes in order to hold his job. But, we know, as Lincoln said, that "this, too, will pass." We know that the time is bound to come when the organist, who is capable, technically and otherwise, will be given the opportunity to show what he can do, while being entertaining at the same time. A new era of composition is coming too. Music is now being written to fit the peculiar needs of the theater musician. Some of it is good. Whether it will live down the ages, as Bach and Beethoven have done, remains to be seen.

Of course there have been quite a few of the older players who have adapted themselves, perforce, to conditions and are making good in the theater. Most of them err on the side of too heavy and too churchy playing. Few of them can play dance scenes or comedies convincingly. But if they possess an instinct for dramatic improvisation, as many of them do, they get by and even achieve as theater organists reputations they could never hope to achieve in the congested, underpaid ranks of the church players. It's all very well, this Art for Art's Sake, but who is there who does not do better work along any line, with financial pressure relieved?

So perhaps I made a mistake in saying at the beginning that "Never the twain shall meet." Not perhaps in this generation will they meet, but I think the coming generation of organists, church and theater, may meet, insofar as they will be more inclined to live and let live. If a man loves church and concert work and takes no interest in theatrical work, so much the better. Let him devote his life to the work that appeals to him most. If he is willing to work hard, and has sufficient talent and money to get through the hard years, he will in the end achieve a far greater, more lasting fame and reputation in his chosen field than is possible in theater work, where fame is so fleeting and success so dependent on youth, good looks, personality and showmanship. On the other hand, if a young musician enjoys and finds expression in playing pictures and the other branches of theatrical work, let him do it, by all means. For he will, if he has the qualifications named, achieve a brilliant, if passing, fame, plenty of money, and, if he is far sighted, a ground-work that will last him all his life, even after he is too old for the heart-breaking grind of theater work.

But whatever the choice of the musician, let him abide by it and stop yelling sour grapes at the other fellow. Secretly each of them is a little envious of the other's ability and success. It may be that the plodding



MR. HARRY J. JENKINS

church player envies his theatrical rival the big money he makes, the undoubted glamor that lies in the spotlight, and the general thrill and excitement of his life. He knows nothing of the seven-day-a-week grind; the constant need of making good; the fear of slowing up or losing his pep, or of another, younger, player coming along and doing stunts he never thought of. The theater player has no background; I mean the headline, featured players. He is here today and gone tomorrow. His home life is a joke. And when he has begun to slip there is nothing ahead of him but a gradually descending scale of poorer and poorer jobs, supplemented by teaching or arranging. The church player, while he may never get rich, has a background. He builds up a splendid choir, perhaps, or a large class. He gives recitals; has a home and studio; is established, and lives like a human being instead of always in his trunk. He will be stodgy and humdrum as he grows older, for there is only room for a few on the heights; but let him not envy the flashing, meteor-like career of his brother, the theater organist. Let each do his chosen work and refrain from gibes at the other; after all, every unkind criticism has its root in envy or jealousy, and it would be far better for our immortal souls if we came out flatfooted and admitted it.

A HIGH FLYER
A THEATRE ORGANIST GOES UP IN THE
AIR HABITUALLY AND EVERYBODY
SEEMS TO LIKE IT

MR. HARRY J. JENKINS who plays the 4m Estey built in 1921, in the Victory Theater, Holyoke, Mass. was born April 24th, 1903, in Boston, Mass., finished highschool in Saugus, entered the Mass. Institute of Technology, the New England Conservatory, studied nine years at the piano, and took three years of special training with Mr. Henry M. Dunham. He is a member of the Red Men and the Elks, and, girls, he is still single.

There are many theatre organists; we know of only one other aviator-organist and he is Mr. James Emory Scheirer of the warm southland. So we'll deal with the aviator and let the organist alone.

Mr. Jenkins has only one hobby, aviation. That's why he went to the M.I.T. In 1923 he took six weeks of training at Mitchel Field with the M.I.T. unit of the R.O.T.C. That training included everything from machine guns to photography, and made him a Sergeant in the 351st Observation Squadron, Air Service R.C. Each summer he spends two weeks training at Mitchel Field. His average through the year is about a hundred flights and some day he hopes to have a plane of his own.

Picturegraphs

By M. M. HANSFORD



ICKING and growling are not my habit, but several writers in this exalted Department of Photoplaying have said things that scratch me the wrong way. Mr. Hopkins, for instance, a few months ago said not to change themes at titles. He evidently didn't finish what he started to say; and this is the very point I wish to kick at because otherwise many will misunderstand him. There is certainly no rule that will give you the exact inch of film at which to switch from a love theme to fire music or an able-bodied hurry. The very best theater organist ever invented can't tell where to change his moods until he has seen the picture. And the moods may change any place, and unless pictures themselves, have changed, the most frequent place is at titles. After a fade-out, how often does the title read "Then—ten years later—Mabel visited Helen." And here we have a picture of Mabel kissing Helen's two new babies. It would be natural to change the mood here, if the scene before had been in Crook-Neck Bill's Place in Denver.

It is impossible to say where to change moods except where a new mood is wanted. Many organists have never heard of changing the mood anywhere—but writers in this Department surely understand that the place to change your tune is, as I have said, wherever it is needed; and seven times out of ten it is at the big titles. Titles as a rule are mood-changes in the picture.

Then Mr. Hopkins says use your Tremulant most of the time! Oh, boy! There have been times when I have been in theaters using the well-known brand of Deering Reapers, altered to fit the needs of back-street picture houses, and listened for solid hours to a lusty Tremulant. I remember one machine uptown several years ago that would shake the ticket out of your hand before you got into the house.

This recalls to my mind a very indiscreet question I once asked an organist. He had been playing a young and immature Wurlitzer. Three spark-plugs were entirely missing from the instrument and the differential was badly bent. I asked him why he used the Tremulant all the time, and I further said I thought it sounded awful. He looked at me in pity. "Great guns!" said he, "if I didn't use it, the organ would sound ten times worse." I forgave him on the spot, and have always remembered him as one of our few musical heroes.

Here is another case where an exact rule can not be laid down and followed. Why use a Tremulant most of

the time? Why not use a couple of healthy Diapasons or the Saturday Evening Post Horn? I am generally upset when I go into a theater by the organist using everything under his control. I am just as sure as I am that I am living that most picture organists still play too loudly, as I mentioned recently. I say this because it is almost impossible to get an organist to hear what he is doing. He gets his mitts glued to the keys and whacks and kicks away despite the fact that he is supposed to play a musical accompaniment to the picture. The greatest and most essential thing in the art of pictures is that they are silent. I often long for silence on the part of the music. In the great majority of pictures, it is quite possible to tone down the organ at the principal titles. There must be more than six, and less than twelve, places where titles occur exactly suited to toning down the organ and actually stopping the tone. This certainly would be a relief, for it must never be forgotten that the organ is a monotonous instrument. Few musicians of intelligence would deny that it is more monotonous than an orchestra; and yet the orchestra itself grows monotonous at times. Music of any description for two solid hours is obviously too much of a good thing.

It has always been a strange thing to me that organists, of all musicians on the earth, will never admit the deficiencies of their instrument, especially from the tonal standpoint. If you will be honest with yourself, you will be compelled to admit, unless your ears are of patent leather, that in a hundred organs, with certain combinations on and the organists playing in the center of the keyboard, all of them sound alike. I am quoting Professor Hamilton S. McDougall. But he is right about it. Hence the danger of monotony in playing picture scores.

The wonder of organ playing in theaters is that the players do not apply for admission to the bughouse sooner than they do. At the risk of trying to be funny, I certainly think special cells will be reserved for the constant Tremulant users. Although this mechanism, like all other accessories on a modern organ, has its uses and places for stimulating the circulation in a tone and throwing a little heart interest into the tune.

The more I think of it, the more I feel convinced that picture-playing has not progressed so much as it should have done. I mean from the standpoint of organs and their players. The same old subjects are talked about and the same old criticisms are indulged in every month. In the matter of playing too loud, I will admit that few orchestras have ever attained this ideal. For one thing, it is difficult to get an orchestra to play softly. I have



MISS KATHERINE FLYNN

Photoplaying in Los Angeles where all good New Yorkers go when they die, for really there is little difference between the story-book heaven and Los Angeles, except that the latter has more organs. If you want to know anything about Miss Flynn ask any member of the L.A.T.O.C.

never heard it done in a picture house more than once or twice. This is one of the reasons why many Broadway houses eliminate the brass from the playing of the feature, except in pictures where volume is wanted in certain effects. When this was done, it was a great relief to the listener to hear strings and wood-wind in a more modified and smoother ensemble.



"Original Organ Novelty" "Cataloguing the Old Songs"

By R. W. ROSS



ALLING FLAT is normally not a virtue but for my purpose I deliberately had to fall flat on the playing of the introductory number. This number carried a dozen slides, and I used "IN A LITTLE GARDEN." Then when I had finished, there was but half-hearted applause—which is what my plan required. Then:

Slide 1:
"My goodness! Such a small percentage clapped that time! What's wrong? Don't you like that kind of music? Perhaps you feel toward popular music like the fellow who wrote a poem for the editorial page of the Pittsburgh Post. I composed music for this poem and will now present

it to you, introducing an original novelty."

There was no music played for this slide; it came on in silence. For all the other slides I played an original tune in 6-8 rhythm which cannot easily be reproduced here.

Slide 2:
I'm not a musician,
I'll make this admission,
I haven't a musical ear;
But isn't it awful,
It's almost unlawful,
The terrible things that you hear.

Slide 3:
From old ANNIE LAURIE
To LONESOME AND SORRY
Is quite a long jump, I'll admit,
But how do they stand it,
And who would demand it,
This SAY IT AGAIN, called a hit!

Slide 4:
The ditty called HORSES
Has caused more divorces
Than newspapers tell you, I'm sure;
For IN MY GONDOLA,
And one they call NOLA,
There must be some kind of a cure.

Slide 5:
Now ANIMAL CRACKERS
May have lots of backers,
The PRISONER'S SONG may be fair,
But SOMEBODY'S LONELY
And I LOVE YOU ONLY
Should certainly stay off the air.

Slide 6:
The BELLS OF ST. MARY'S
Some think is the berries,
And THAT CERTAIN PARTY's a wow;
For LOVE COMES A STEALING
And THAT CERTAIN FEELING,
I WONDER WHO'S KISSING HER NOW.

Slide 7:
The music we're getting
Is just like the petting,
It's not what it was years ago;
It's more energetic
And not so esthetic—
That's why they all fall for it so.

Slide 8:
If this is our motto
Let's sing obligato,
With music composed for a cause;
And if it's appealing
And strikes your good feeling—
It may be, I'll get more applause.

The next slides that followed were those of another "novelty" by Mr. M. S. Bush of Buffalo, entitled "Way Down South." After these original slides were over, the audience was ready to sing the old songs of the south. I had forty-four slides in all, including the necessary two censor slides. Any songs of yours may be used with success to follow the above. If you cannot invent a suitable tune, build one around the tune Sullivan used for his LITTLE BUTTER-CUP.

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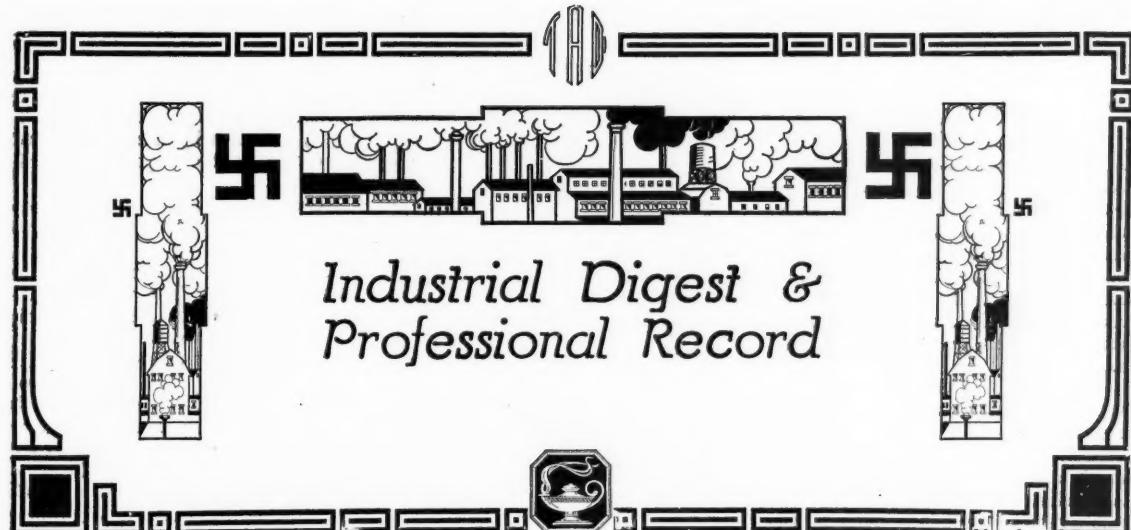
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Industrial Digest & Professional Record

Publishers' Brevities

Things to Come or Things Done to Make For More and Better Music

FISCHER introduces two innovations: a series of booklets on American composers represented on the Fischer catalogue; thus far are available those on Dunn, Kramer, Lane, and Russell, with a dozen more in preparation. Apparently the booklets are priced at 25 cents and are more than worth it to program makers. Second, a new organ publication, Scherzo by Mr. Eugene Bonn, organist of St. Patrick's, Rochester, N. Y., has on its front cover the photograph of the son of the composer to whom the piece is dedicated.

LORENZ doesn't ask organists or choirmasters to buy on title, but has available at all times leaflets giving theatics of all kinds, and frequently including the complete composition. It is the one best way to select new music.

SUMMY makes a most interesting announcement in the publication of the first organ sonata by one of America's most promising and original organ composers, Mr. Gordon Balch Nevin. American music literature and its reputation abroad depend not upon the little pieces we can produce with credit but upon what our most representative native-born composers can do in the larger forms exclusively. The publication of this sonata is of utmost importance.

PUBLISHERS GO TO HEAVEN! ONE HAS A PETITION

I PROPOSE that whichever of us reaches the heavenly shore first (did I hear someone say that was not the

proper place for publishers of any sort?) shall put in a plea not to be put in the printing or publishing departments; just some nice quiet spot where we can go fishin' and swap yarns about all the odd fellows we had dealings with this side of Coney Island.

AUDSLEY MEDAL AWARDED MR. CANDLYN PLAYS HIS WINNING SONATA TO THE N.A.O. MEMBERS

T. FREDERICK H. CANDLYN of Albany was guest of honor at a dinner in the parish house of the Chapel of

the Intercession, Trinity Parish, New York City, Nov. 8, under the auspices of the N.A.O. Out of 53 manuscripts submitted Mr. Candlyn's SONATA DRAMATICA won first honors by unanimous choice of the judges.

In addition to a large local attendance there were visitors from Philadelphia, Pittsburgh, Toronto, and even Chicago and St. Louis. After the repast and the many greetings and words of commendation for the guest of the evening, the assemblage repaired to the Church to hear Mr. Candlyn play his composition. It is in three movements, with many interesting rhythmic features and an especially delightful second movement. Mr. Candlyn announced that the royalties from the composition would accrue to the N.A.O. for the establishment of some permanent fund for future prize purposes.

It was truly a splendid and significant occasion, a dinner for 100 members and guests, president McAll as toast master, the wise and witty welcoming words of Rev. Dr. Gates, the greetings brought from Missouri by Dr. Eversden, the presentation of a beautifully bound testimonial to retiring president Henry S. Fry, the brief talk by Dr. Noble concerning the fifty-three manuscripts submitted, the hearty introduction of Mr. Candlyn by Rev. Dr. Brooks who is now of St. Thomas, New York, former rector of Candlyn at Albany.

The Audsley Medal, awarded by the N.A.O. and designed by Mr. Berthold Audsley, son of the late Dr. George Ashdown Audsley, was presented to Mr. Candlyn by Mr. McAll, president of the N.A.O., and the \$500 Austin prize money was presented by John Spencer Camp.

ITEMS for the INDUSTRIAL DIGEST & PROFESSIONAL RECORD must be in our office before the first day of the month preceding date of issue. If an event is of so little importance that interest in it is likely to expire within the month, it cannot be given any mention here. A few 6' (small-type) pages in the back of the book are held each month for a condensed record of matters of less importance reaching the Editorial Office between the first and tenth of the month. A few advertising pages are held till the twentieth to accommodate those who consider their announcements too vital to wait the next issue.

The AMERICAN ORGANIST

Personal Items

What the Leaders of the Profession Are Doing and Thinking

MR. LYNNWOOD FARNAM was soloist in the Bach program of the Friends of Music, Nov. 1st, New York, and will play a Bach recital in Cleveland Museum, Jan. 12th. During February he will play his Monday evening Bach recitals in his own church, and May 6th he will be soloist in the Bach concert of the Cincinnati Music Festival.

MR. HAROLD GLEASON, after a vacation in England and Paris has resumed his work in the Eastman School, as head of the organ department, and with the Brick Church, Rochester, as organist and director. His season of recitals began with the dedication of two 3-manuals, in Geneva, N. Y., and Rochester.

MR. HUGH McAMIS began his duties as municipal organist for San Antonio, Texas, Oct. 17th, dedicating the Moller at that event.

MR. ALBERT TUFTS gave an unusual program on the new Moller in the Al Malaikah Shrine, Los Angeles, at a private recital for members. The audience requested light and popular music. He arranged for special lighting and stage effects for several of the selections and for the "Storm" he had lightning, rain and thunder; his program:

Sheldon—Dawn

Westerhout—Ronde D'Amour

Clokey—Grandfather's Wooden Leg

Tufts—Al Malaikah

Verdi—Il Trovatore

Orientale Novelty, adapted from compositions of Mildenberg, Cui, Tchaikowsky, Rimsky-Korsakoff, and Sebeck

Yon—Hymn of Glory

Popular Song Melodies

Schubert—By the Sea (Dramatic "Storm" Improvisation on Am Meer)

Sullivan—Lost Chord

WANNAMAKER CONCERT DIRECTION offers its usual array of new artists from France, this time Marcel Lanquetuit and Louis Vierne, organists, and Marcel Hubert and Yvonne Hubert, cellist and pianist. Mr. Vierne is booking for an extensive American tour in 1927, Mr. Lanquetuit will apparently play only the Wannamaker organs. The latter is following the Dupre improvising innovation, and with success. Other artists are included in the Wannamaker list, notably Mr. Palmer Christian. Undoubtedly artists' managers realize what editors are forced to acknowledge every month, that the American public is interested in novelties from abroad more than in native American talent—and that artistic merit has nothing to do with it. The Wannamaker Concert



MRS. JESSIE RHETT GRESHAM

Organist of Salem Presbyterian, Salem, Va., where she plays a 2-15 Möller. Mrs. Gresham was born in Baltimore and enjoyed life undisturbed by music until 1915 when she began study piano playing with Mr. Pietro A. Yon. Under Mr. Yon's inspirational guidance Mrs. Gresham continued piano study for seven years and then began organ studies which have continued to the present; of her career in music Mrs. Gresham says: "My music studies began under Mr. Yon eleven years ago as a pastime merely, but have been most earnestly and strenuously pursued and have developed into a very serious occupation and profession." Which is the way it goes with serious students when they have the good fortune to meet an inspiring teacher. Mrs. Gresham was married in 1903 and has two children.



Direction has been particularly successful in bringing to America the most famous French musicians, especially among organists.

MR. PIETRO YON'S summer in Italy included recitals in Rome, Florence, Milan, and Vicenza. Among his early American engagements of importance was the Nov. 7th recital dedicating the Kilgen in St. Francis Xavier, St. Louis. Mr. Yon brought some Italian novelties along for his current season.



MAGAZINE NOTES

OUR Index Page informs the reader as to the Front Cover plate of each issue; in addition we try to prepare explanatory paragraphs for this section of the magazine—but often these notes must be held over a month or two in order to allow some other item to appear. This accounts for the apparent confusion between Cover and descriptive paragraph—which some of our wicked readers have turned into soul-spoiling jokes. Anyway Dom Bedos didn't build New York City in 1766.

March Cover is described on page 159 of the May issue; it is the remarkable "vue perspective" of an organ, as shown by Dom Bedos; even the creases in the paper show in the engraving.

April Cover is also a Dom Bedos product, described on page 160 of the May issue.

May Cover is taken by courtesy of John Wanamaker from the remarkable drawing which hangs in the main stairway of the New York store; the original painting was on silk, thirty feet high; it depicts New York City from the first boat of the settlers to the distant future when steel and concrete shall have erected superstructures still undreamed of. City Hall Postoffice Station is shown, as are also the Bankers Trust, Singer, Woolworth, and other prominent buildings.

June Cover is another Dom Bedos product. Josephus Gabler built this four-manual two-pedal organ for the church of the Benedictine Monastery, Weingarten, Germany, and completed it June 24th, 1750. It has 63 registers, six percussion traps, and 6,762 pipes. Dom Bedos saw it in 1751 and incorporated a great wood engraving of it in the third part of his monumental work on organ building printed in 1770. It is a wonderful conception fit to be copied for a great concert organ somewhere in America. Certainly it is the most imposing music instrument ever eye beheld.

July Cover is the fourth and last of the excerpts from Dom Bedos. "The Organ Case" is the second of two chosen for Front Cover use. When we consider that it was done before America became a nation, we can the greater admire. The art of case-making has been sadly neglected—will it ever revive? Perhaps it is a pity that the modern instrument cannot repose behind a beautiful case of dummy pipes, that the real organ itself may be represented to the eye in lines of beauty.

August repeats the famous old night-view of the Rialto, on Broadway. It was about the only artistic lighting used for a Broadway theater.

September presents a beautiful setting amid the trees, of the new Elks Temple, Los Angeles, where Mr. Sibley G. Pease is giving weekly recitals.

October repeats the photo of the architect's model of The Temple, Cleveland.

November repeats the beautiful etching by Lowell of West Point Cadet Chapel.

December repeats another famous Lowell etching, that of the West Front of the Cathedral of St. John the Divine, now in course of completion.

The American Organist believes there is no music magazine in the world that competes with its beautiful cover pictures.

Woman Organ Players Club of Boston

THE ENTERTAINMENT at the opening meeting of the W.O.P. Club was given by Mr. Loyd del Castillo, the wellknown organist of the Metropolitan Theater, who gave a short talk on the difference between the Unit and Straight organ. He then played portions of the suite "KISS OF XANDA" by Deems Taylor, the incidental music for the pantomime in the "Beggar on Horseback". He followed this by improvising on some of the current popular songs, and by request an example of jazz, ending with a Liszt HUNGARIAN RHAPSODY.

The meeting was conducted by Mrs. Mina Castillo who is the mother of Loyd del Castillo and an organist of note. The club has a fine group of organists some of whom are eminent in their profession.

Mrs. Eva Langley still continues to please the audiences at the Metropolitan Theater with her delightful music.

Mrs. Sallie Frise is scheduled to open the New Granada Theater in Malden.

On Oct. 21 the members of the Club were guests of Mr. Everett E. Truette at his studio in the Gainsboro Building. Miss Vera Franson, a member who is also a pupil of Mr. Truett, opened the program with MARCH HEROIQUE by Frank. Mr. Truette gave an interesting lecture on the Unit Organ, using charts to illustrate; it was voted the most interesting lecture heard for some time. As a composer and teacher, Mr. Truette is universally known.

Following Mr. Truett's lecture Miss Helen Merrill, who is a professional dancer as well as musician, entertained with several solo dances accompanied by Marie Mowat at the piano. Mr. Truette closed the program with the beautiful prelude CLARE DE LUNE by Karz-Elert. Refreshments were served with Mrs. Dorothy Sprague, Mrs. Elena Donaldson, and Mrs. Mabel Bennett as hostesses. —MARIE A. MOWAT.

Recital Selections

Confined Largely to Contemporary and Less Commonplace Numbers

PROGRAMS from the same organist will not be included in consecutive issues. Preferential treatment will be accorded organists who observe the following requests:

1. Write your own program lists, follow the style as adopted for these columns, and include only such organ numbers as you want to recommend to your colleagues.



BEAUTIFUL ORGANIST

One of the members of St. Mark's Choir, Philadelphia, drew this cartoon in life-sized proportions and the choir presented it to their beloved organist on the occasion of what should have been the last rehearsal of the season but was instead a surprise party devoted mostly to "remarks about beauty parlors and good-looking organists," of whom there are so very few. Know who it is! He's been president of the American Organ Players Club so long that we think he must have been elected first time back in 1738. Every good reader of T.A.O., all the hosts of immortal saints, know full well it's Dr. John M'E. Ward.

2. *Mark with * any number that has made an especially favorable impression on your own audience.*

3. *Quote a full program only when you consider that you have made an especially effective one, or when it is of special character national, historical, etc.; mark t.*

4. *Print the name of the organ builder on the program with your own, and when you have done so, indicate it by * in front of your own name on your written list.*

5. *Collect your programs through the month, condense them all into one list, and mail so as to reach this office by the 20th of alternate months; send with your written list a copy of each printed program quoted from.*

HENRY F. ANDERSON

Bossi—Siciliana

Bossi—Scherzo Em Op. 49 No. 2

Archer—Concert Caprice

Faulkes—Wedding Chimes

Dethier—Minuet

Brocca—Presto della Sera

ALLAN BACON

COLLEGE OF THE PACIFIC

Warner—Sea Sketch

Stoughton—Legend of Desert

Sowerby—Madrigal

Clokey—Legende

Bacon—Wind Bloweth

James—Sainte Clothilde

LUCIEN E. BECKER

Coleman—County Derry Tune

Milligan—Jewish Melody

Hawke—Southern Fantasy

Miller—Scherzo Symphonique

MR. RALPH BRIGHAM

FIRST SCIENTIST—Beloit, Wisc.

Dedicatory Recital

†Von Flotow—Martha Overture

Tchaikowsky—Andante (Sym. Path)

Greig—Morning Mood

Brigham—Grand Opera Bits

Lieurance—Waters of Minnetonka

Faulkes—Festival March

Londonderry Air

Herbert—Badinage

Baron—Indian Legend

Dubois—Toccata

†MISS VIOLA CASSIDY

Bach—Prelude and Fugue Am

Karg-Elert—Sun's Even Song

Piano and Organ: Demarest—Rhapsody

Bonnet—Revrire

Lemare—Dusk

Mulet—Thou Art the Rock

JOSEPH W. CLOKEY

Aubert—Forlane

McKinley—Cantilena

Russell—Basket Weaver

Borowski—Sonata 3

Nevin—By the Lake

Yon—Primitive Organ

Dethier—Allegro Gioioso

†CHARLES GALLOWAY

Gailmant—Iste Confessor

Clokey—Mountain Sketches

Janek—Pieso Heroique

Nevin—Rural Sketches

Dethier—Brook

Bach—Fugue a La Gigue

CARROLL W. HARTLINE

TRINITY LUTHERAN—READING

Kinder—In Moonlight

Lynn—Dream

Sturges—Caprice

Nevin—Good Night

MISS ANNA L. P. HEINTZ

Dubois—Toccata G

Williams—Romance Ef

Nevin—Will O' Wisp

Kinder—Souvenir

Miller—Scherzo Symphonique

*RALPH KINDER

Frysinger—Procesional March

Pillatt—By Firelight

Lord—Southern Fantasy

Macfarlane—Spring Song

Dethier—Scherzo

Kinder—Arietta. In Moonlight.

Toccata D.

†SECOND PROGRAM

Barton—Marche aux Flambeaux

McCollin—Canzonetta

Stoughton—Persian Suite

Strang—In Afterglow

Baldwin—Burlesca e Melodia

Kinder—In Springtime. At Evening.

Exultemus

MISS CHARLOTTE KLEIN

Rufer—Allegro (Son. Gm)

Sturges—Sketch

Russell—Bells of St. Anne

Hollins—Scherzo
 Borowski—Prière
 Dethier—Brook
 Jenkins—Dawn
 Monerief—Memory
 Nielson—Melodie
EDWARD G. MEAD
 Hollins—Concert Overture Cm
 Stoughton—Chinese Garden
 Tchaikowsky—Andante Cantabile
 Russell—Bells of St. Anne
 Macfarlane—Evening Bells and Cradle Song
MISS CORA CONN-MOORHEAD
 FIRST PRESBYTERIAN—WINFIELD, KAN.
 †Boslet—Allegro (Son. Em. 1 Mvt.)
 Diggle—Evening Benediction
 Goodwin—In Garden
 Nevin—Toccata Dm
 Bach—Choral Preludes
 Sheldon—Nocturne. Dawn.
 Widor—Andante Cantabile. Finale. (Son. 4)
***HENRY EDWARD MUELLER**
 Dickinson—Reverie
 Boellmann—Rondo Francaise
 Swinner—Chinoiserie
 Mulet—Tu es petra
 Frvsinger—Dream Song
 Matthews—Pagan
 Schumann—Canon Bm
 Federlein—Scherzo. Pastorale.
 Chubb—Stillness of Night
 Russell—Basket Weaver
 Yon—In Concertina
 Guilmant—Marche Nuptiale
 Stoughton—Sea Sketches
SIBLEY G. PEASE
 Foster—Sunset in Japanese Garden
 Kreiser—Concert Caprice
 Maitland—Concert Overture A
 Dunn—O'er Flowery Meads
 Pease—At Eventide
 Friml—Hymn Celeste
 Liadow—Music Box
 Rogers—Suite 1
 Macfarlane—America the Beautiful
 Stoughton—Pool of Pirene
 Stoughton—Courts of Jamshyd
 Borowski—Sonata 1
MISS MIRIAM ROEHM
Pupil of John Winter Thompson
 Nevin—Will o' Wisp
 Cole—Song of Consolation
 Wolstenholme—Allegretto
 Guilmant—Lamentation.
 Marche Religious.
 Nevin—Toccata Dm
DR. HERBERT SANDERS
 Bellerby—Sonata A
 Londonderry Air
 Johnson—Aubade. Bavane.
 Yon—Gesu Bambino
 Russell—Basket Weaver
 Faulkes—Toccata E
MISS MARION SCHALL
Pupil of Hamlin Hunt
 Borowski—Sonata 3
 Amaryllis
 Rossi—Angelus
 Elgar—Pomp and Circumstance
***MR. HENRY F. SEIBERT**
 POTTSSTOWN, PENNA.
 †Burnap—Paraphrase on Pleyel



MR. A. W. LEE

Organist of St. Alban's Anglican, Winnipeg, where he plays a 2-25 Warren, was born March 18th, 1891, in Bigginshurst, England, and educated in Wycliffe College. He came to Canada in 1910, and is a banker as well as secretary-treasurer of the Winnipeg Center of the Canadian College of Organists. His organ teachers were F. W. Brinkworth and E. E. Vinen; he studied piano with F. W. Tyler, has served two other Canadian churches, was married in 1921, is the son of a minister, and has given about thirty recitals.

Yon—Con-Greg: Adagio
 Stoughton—Pygmies
 Sullivan—Lost Chord
 Fletcher—Reverie
 Ravanello—Christus Resurrexit
 Grieg—The Last Spring
 Mascagni—Cavalleria Rusticana
 Stoughton—Chinese Garden
 Pagea—Son. Dm: 1st Mvt.
 Schubert—Serenade
 Whitney—Onward Christian Soldiers

DR. JOHN M'E. WARD

Dedicating 4-65 Hall

Maitland—Concert Overture
 Stubbings—In Summer
 Martin—Evensong
 Bossi—Aria Populaire
 Yon—Christmas in Sicily
 Debet-Ponsan—Scherzo Symphonique
 Saint-Saens—Swan
 Brahms—Hungarian Dance
†HOMER WHITFORD
 Faulkes—Concert Overture Ef
 Wolstenholme—Answer
 Kinder—In Springtime
 Widor—Allegro (Son. 6)
 Stoughton—Chinese Garden
 Nevin—Song of Hunters
 (Rustic Sketches)
 Laidoff—Music Box

Bizet—Fantasie on Carmen

MISS MIRIAM K. ZENDT

Pupil of John Winter Thompson
 Kreiser—Cradle Song
 Faulkes—Grand Chorus A-f
 Rheinberger—Vision
 Thomson—Allegretto Scherzando
 Lacey—Cradle Song
 Cole—Song of Gratitude
 Faulkes—Scherzo Dm
 Guilmant—Grand Chorus D

Paris Notes*By HUGH McAMIS*

NEARLY EVERY ONE of the 6000 seats of the Salle des Fêtes of the Palace of the Trocadero, Paris, was filled for the recital of M. Marcel Dupre. The 4-65 organ was built for the Exposition in 1878 and made popular by Guilmant in his many recitals there. Naturally after forty-eight years of service it has great need of repairing and modernizing, so M. Dupre generously gave his services to collect 30,000 francs to add to the 30,000 francs already obtained, the sum making in dollars about one thousand eight hundred. We cannot imagine much is to be done with this small amount other than installing a blowing plant and cleaning and tuning the organ. For the present ten men are required to fill its "tubercular lungs", as M. Widor says. The Guide Book erroneously states that the Hall contains "a colossal steam-driven organ" by Caville-Coll."

During the intermission of the recital M. Widor came on the platform accompanied by Mr. Dupre and made an appeal for donations, after which large pictures of the organ with a facsimile of M. Widor's letter of appeal were passed around through the audience with a basket for collection.

As for the tone of the instrument we dare not speak of it; but the masterful playing we can hail in lauditory terms. A theme was chosen for an Andante and Scherzo; the latter was the gem. All numbers but the Widor GRAVE in mss. were played from memory.

Mr. Alex Schiener of the Salt Lake Tabernacle was in Paris for two years working with Widor, Libert, and Vierne; he sailed during the summer to continue his work in Salt Lake.

Perhaps M. Dupre's program may be of interest:

Bach—Prelude and Fugue Em
 Clerambault—Basse et
 Dessus de Trompette
 Daquin—Noel avec Variations
 Franck—Pièce Symphonique
 Widor—Grave
 Widor—Marche du Veilleur de Nuit
 Dupre—Trois Preludes et Fugues

MR. PIETRO YON

gives the first recital of his season in St. Vincent Ferrer's Church, New York, Dec. 5th, on the new Balbiani five-manual organ, with its unusual Ripieni, or mixtures, built in Italian style, on fifths and octaves. During February Mr. Yon will tour the Pacific Coast—an unexcelled opportunity for the profession to study his unique concert style and foster interest in the organ recital by interesting the public in this tour; Mr. Yon never disappoints his public.

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THE BOSTON HERALD*

A CORRECTION

THROUGH a misunderstanding of the nature of the changes in the relationship existing between Mr. Frank Blashfield and Mr. P. C. Buhl, who formerly constituted the Buhl & Blashfield Organ Co., the correct and exact data with regard to the building of the unique residence organ for Mr. Barrows of Rochester was not given. The organ-building workmanship was the product of Buhl & Blashfield Co., and Mr. Frank Blashfield personally did the voicing. Mr. Buhl continues business in Utica, N. Y., and Mr. Blashfield has removed to Cleveland, Ohio; the work of both is presented for the reader's consideration through the medium of our advertising pages.



CHICAGO
by
LESTER W.
GROOM
Official
Representative

A SOLEMN HIGH MASS with music of the Mediaeval Period, the Netherland school of a capella song, Folk-song of France and Wales, and organ music of the nineteenth century—and all of this in an Episcopal Church, the American branch of the Anglican Communion, was accomplished at All Saints Cathedral Oct. 13th.

With many untrained singers in the chorus at Milwaukee, the Plainsong Mass did not receive its best production; slow rhythm, lack of ensemble, sluggishness of pitch, all interfered with interpretation. With a good, musically choir, several years practise are necessary to give this style of music good presentation; but even without perfection in its production, it is very enjoyable to deep-minded musicians in its entire distinction from every other form of the art. It is being used in many churches in Chicago; my own Church of the Ascension for many years has been a pioneer in its development.

Chicago musicians realize that seven years is one too many in which to make plans for a successful musical World's Fair, and are already beginning to inaugurate movements which will govern the success of the Fair to be held in 1933. Multiplicity of plans and arrangements of details are nerve-racking and maddening when they come at the last moment—ask the officials of the Philadelphia Sesqui-Centennial if they are not. Therefore the music world can look forward to successful management for the music department of the Chicago Exposition, to the perfection of instruments, enjoyment of the greatest artists, and the well-known whole-hearted Chicago brand of hospitality.

The Sesqui-Centennial has, under the management of the National Federation of Music Clubs, conducted a contest of musicians who played for a \$500 prize in each department at the Exposition during November. The winner of the elimination contest and representative of the Central district in the organ competition was Porter Heaps, of Evanston, a suburb of Chicago. Mr. Heaps is a student at the Northwestern University and an organ pupil of Mr. Stanley Martin. As I was one of the judges of the elimination contest in Chicago, I must hasten to inform our readers that I did not know the name of the winner until several days later. I did know, however, that the winner played with enjoyable musicianship, clear manual and pedal technique, and perfect manipulation of the mechanical

Small Type— but Big Ideas

WHAT men are thinking is equally important with what they are doing. The ideal combination is, what one group are thinking about what another group are doing. This gives us not only the news, but an interpretation of it. The men selected as your Representatives were told not merely to report but to think. They were selected because they have the respect of their fellow-organists in their own cities. What they here record is not merely news, it is progress. Get your share by reading *the* this Small Type AMERICAN discerning the Big ORGANIST Ideas—then do your own thinking.

peratives are used in describing this instrument. However, I am of the opinion that exaggerated talk of this type gets nowhere with the American audiences today, neither does the usual name "organ solo" in theaters, which is entirely made up of meanderings round a simple ditty such as one hears from the most amateur jazz bands.

The Denver civic organ concert came to a close in September. Mr. Clarence Reynolds, city organist, had a most successful summer, playing to large audiences each day. Denver Symphony Concerts began the last week in October. One of the first offerings was a composition by Dean Stringham of the Denver College of Music. Of course, being a local product, we all eagerly awaited its first public performance.

Mr. Frederick Marrick (pupil of Courboin) is organist at the Curran Theater.

The concert season is with us again in full swing. I have not noticed any organists booked yet, but am hoping we will be to have one or two before the season ends.

Mr. Funkhauser, superintendent of the Möller factory was an October visitor. He was entertained by the Chas. E. Wells Music Company.

I am hoping, Mr. Editor, that you will be able to give us Mr. R. P. Elliot's views up-to-date on the modern theater organ, also a detailed description of the new organ for the Roxy Theater at your earliest.

ANSWERING THE ABOVE

MR. BARTLETT'S suggestions are interesting. We have transmitted to Mr. Elliot his share and to Mr. Rothafel his also. But the text pages of this magazine are so greatly in demand that the main articles are selected months in advance; in addition to this, it usually takes weeks and months of correspondence to secure such technical data as alone make it worth our reader's time and our own space to present an organ specification. In the case of the Sesqui, the original specifications were available in our office the same day they were available to all the press; but they were incomplete in that form and were rejected in our office on that account. Also, a specification cannot be said to be final until the organ is built; for that reason this magazine refuses space to organs until they are completed. This policy enables us to present to our readers specifications and console photos and data in the same issue. The Sesqui organ, therefore, as presented in these pages was complete, final, authoritative in every possible detail—we believe our readers demand this kind of technical completeness and reliability. Mr. Rothafel's organ will be presented in our pages only providing the owner or the builder is willing to offer the organ profession full technical data as required by the Standard Specification Form devised by this magazine and its experts. Those builders who are willing to talk seriously to organists about organs and organ-building details, have these columns opened wide to them at all times; those remaining few who still think organists are not worth taking seriously on the details of organ building, have but scant space offered them in these pages—not for punishment but merely because our space is too valuable to be treated lightly.—THE EDITOR.

DETROIT
by
ABRAM
RAY
TYLER
Official
Representative



HOW AN A.A.G.O., whom I had personally examined and found to be a "finely equipped candidate for the position of organist in a church" could function at a theater console and be (have mercy) consoled thereby, led my footsteps on the music room of the Macomb Theater at Mt. Clemens, that resort of the physically bankrupt.

Miss Katherine Melcher, A.A.G.O., is a clear-eyed, wiry-bodied, rapid-fire talker, who believes as much in the cultural opportunities of the theater organist as she does in that of the church organist. "Besides, you know, the theaters know enough to pay some-

DENVER and BOULDER By FREDERICK J. BARTLETT Official Representative

SINCE MY LAST report, Mr. Horace Whitehouse has arrived as the head of the Music Department, Colorado University, Boulder. He plans to give "THE MESSIAH" at Xmas, to be followed shortly afterwards by "ELIJAH." He will coach the University choir and orchestra for these performances.

The new Denver Aladdin Theater organ is a 3m Wicks Unit. Of course the usual su-

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BOOKS

American Organist, The, complete sets of the magazine by yearly Volumes, twelve copies to the set; separate issues 25¢ a copy; \$2.50 a Volume; more pages and illustrations per dollar than any other work on the organ.

Art of Organ Building by George Ashdown Audsley: In two volumes, De Luxe autographed edition only, 9 x 13, 1,365 pages, four hundred plates, hand-made paper, bound in half-vellum. Price on request.

Art of Photo Playing by M. M. Mills, paper cover \$12.00: An exhaustive instruction book, invaluable to beginners; a great wealth of suggestion; 5 x 11, 80 pages.

Church Music by Edmund S. Lorenz, \$3.50: Arranged by topics, biographical suggestions, history, philosophy, psychology, everything to interest the church musician; 5 1/2 x 8, 466 pages, 1923 edition.

Encyclopedia of Music and Musicians by Waldo Selden Pratt, \$6.00: Revised and enlarged version, 1924; 1,450 articles, 7,500 persons, 235 community records, etc. etc.; 6 1/2 x 9 1/2, 976 pages, illustrated.

English Church Music by Gardner and Nicholson, \$4.00: Invaluable information for the student and beginner, refreshing and inspiring for the professional; deals with practical church music at its best; 6 1/2 x 8 1/2, 232 pages, numerous examples.

First Lessons on the Organ by Gordon Balch Nevin, \$1.50: "The purpose is to provide a close-knit and systematic approach to the organ, with economy of time and energy; to cover the student's needs during the first year or less;" 9 x 12, 96 pages.

Hints on Organ Accompaniment by Clifford Demarest, \$1.00: Full of practical suggestions, thoroughly illustrated, recommended to beginners especially; 5 x 7, 43 pages.

Historic Churches of the World by Robert B. Ludy, \$5.00: A delightful reference work in story and picture, covering Europe and America; of incalculable inspirational value for church organists; a book you will cherish and often refer to; beautifully printed; 7 x 10, 325 pages, most profusely and finely illustrated.

History of American Music, by Louis C. Elson, \$6.00: Invaluable to the musician, packed with information, delightfully written; endorsed by T.A.O. without reservation; 1925 edition, 7 x 10, 423 pages, profusely and beautifully illustrated.

Modern Organs by Ernest M. Skinner, \$1.25: Deals with the main features of the successfully artistic modern organ; 7 1/2 x 11, illustrations and drawings.

Modern Organ Stops, by Noel A. Bonavia-Hunt, \$2.75: "A practical guide to the nomenclature, construction, voicing, and artistic use" of organ "stops" by one of England's foremost experimenters and voicers; 7 x 10, 112 pages, many drawings; about three weeks for delivery.

Organ in France by Wallace Goodrich, \$3.00: A handsome book, a study of French organs, delightful and informative, invaluable to organists; 6 x 9, 168 pages, finely illustrated.

Organ Lofts of Paris by Frederic B. Stiven, \$1.10: Intimate views and personal reminiscences of famous French organists; delightful book for those who enjoy travel experiences; 5 x 8, 75 pages, illustrated.

Organ of Twentieth Century by George Ashdown Audsley: A master-work by the world's greatest writer on the organ; deals with tonal and artistic matters, and with design; 7 x 10, 500 pages, beautiful photos and drawings; out of print, only a few copies available; price on request.

Organ Registration by Everett E. Truette, \$2.50: Practical discussion on all phases of registration, for the serious student; 6 x 9, 264 pages.

Organ Stops by George Ashdown Audsley, \$2.50: The organist's one indispensable book by the world's master of organs, illustrated, every register from Acuto to Zinken described; 6 x 9, 294 pages.

Ornaments in Music by Harry F. Fay, \$1.25: Explicit illustrations covering the many ornamental grace-notes etc., showing exactly how to play each one; 4 1/2 x 7, 87 pages.

Primer of Organ Registration by Gordon Balch Nevin, \$1.50: With examples, a practical work; 5 x 8, 95 pages.

Saint-Saëns: His Life and Art by Watson Lyle, \$2.00: An unusually interesting biography full of informative materials; 5 x 7, 210 pages, one photo, many theographics.

Style in Musical Art by C. Hubert H. Parry, \$4.50: For serious students of music and professional musicians, an inspirational, informative, suggestive treatise on the structure and spirit of composition; 6 x 9, 432 pages.

Technique and Art of Organ Playing by Clarence Dickinson, \$5.00: First 54 pages give illustrated instructions, and then follow 201 pages of exercises and pieces with instruction; to be reviewed later; 10 x 13, 257 pages.

Temple of Tone by George Ashdown Audsley, \$7.50: The posthumous work of the greatest authority on the organ the world has ever produced; summarizes the artistic possibilities of the organ of the future as already outlined in his other books; and adds an hitherto unpublished wealth of new materials; many actual specifications with detailed comments. We recommend it to every organist and builder; 7 x 10, 262 pages.

Voice Production, Fundamentals of, by Arthur L. Manchester, \$1.25: Invaluable lessons in tone-production for the choirmaster, whether with child or adult choir; arranged in lesson form, illustrated adequately with examples; a book that can form the basis of choir work for a period of years; 5 x 8, 92 pages.

REPRINTS

Bach Choral Preludes for Liturgical Year, by Albert Riemenschneider, gratis on request with any other order: An index of these famous choralpreludes, giving German original text with cross-index covering three famous editions, and two, three, or four English translations of the German original, showing how to use each Choralprelude in the church services; imperfect pamphlet, 7 x 10, 6 pages.

Specification Form, by T.A.O. Editorial staff, gratis on request with any other order, gratis to builders and organ architects at any time: Full instructions how to typewrite Specifications in the Form devised and adopted by T.A.O.

Tone-Production Lessons for the Choirmaster by Arthur L. Manchester, 30¢: Twelve practical Lessons, 24 exercises, of incalculable value in showing the choirmaster how to improve the tone of his choir, whether senior or junior, mixed voices or boy-choir; pamphlet 7 x 10, 25 pages.

Widor "Symphonies" Program Notes, by Albert Riemenschneider, 20¢: Detailed Notes on each movement of the ten "Symphonies" for organ by Widor, written with explanatory preface by the foremost Widor pupil; pamphlet 9 x 12, 7 pages.

MUSIC

Bach: Forty-eight Preludes and Fugues, four books of music and text, \$5.00 complete: The immortal "well-tempered clavichord," for piano, new edition, the world's greatest studies for finger training, especially valuable to organists.

Swinner (Firm): Pedal Cadenza for Widor's 5th "Symphony," Allegro, 40¢: Invaluable practise material, adds brilliance to a concert program; 4-page insert for your copy of the "Symphony." (Requires 32-note)

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thing adequate for a good organist." And that she was a good organist, the friend in whose auto I had made the trip (he, not being a church organist) decided as emphatically as I did. Her clever contrapuntal, yet jazzed-accompaniment to a society comedy was delicious and intriguing. I obtained a new respect for the genus theatraicus; not that Robert Clarke, who practices Bach (pronounce it Bahrke please) and Jessie Skinner hadn't given me a glimpse, but they had been educated for the theater while this young woman had prepared for the church. But listen to my tale. This young dynamo not only played the organ, she played the whole show. Directing, from the piano, a seven-piece orchestra, enthusiastically and well, she then passed quietly to the organ where she was worth seven orchestras such as that theater could afford. Her men did their best, but to them it was a job, to her a vocation. I wish her manager could be made to see that the money necessary to correct the pitch of the organ would give him a Symphony Orchestra and her a lot more fun. Good music well done by an earnest, enthusiastic, able musician, gave us a very happy two hours.

Who says the Organist is not a factor in life! Our exceedingly clever contemporary, The Detroit News, had a feature article announcing the formation of a new, and to it, apparently very interesting society, the "Guild of former Pipe Organ Pumpers". It seems that every big man in Detroit, who did not begin as a newsboy, did begin as an Organist's Assistant, or blower. I ask you, how can a man prove that, having to blow the organ for a relative, made an organist of him, not only by charming him through the sweet sounds, but also by creating the determination to make some other poor devil sweat as had he?

The choirs have been unfortunate this year, on the Organists and directors very clever in finding alibis. Charles Frederic Morse, broke his arm, or something of that kind, thereby adding several weeks to his vacation. Mrs. Mary H. Christie was "detained in Europe", Mr. Howland needed more time to recuperate, and his job was loaded onto my already sufficiently overburdened shoulders. (That's the nearest to profanity, I can imagine Scott Buhrman allowing me to go, but, you poor slaves of the console, and pen, will sympathize with me, I know.)

Victor Kolar used the great organ, in Orchestra Hall (with that clever master "D'Avignon Morrel at the console) in the Elgar FANTASY AND CIRCUMSTANCE and the Schubert AVE MARIA at the opening Pop concert.

St. Paul's M.E. Choir in Highland Park, according to Cyril Arthur Player, the really great critic of the News, is a wonderful body of singers and made the dedication of the new church last month as musically significant as it was religiously. I go soon to see and hear for myself and tell you more—that is, if I can ever get the time.

HARRISBURG
by
WILLIAM E.
BRETT
Official
Representative

THE MONTHLY MEETINGS of our local Association opened auspiciously when we were honored by having as our guest Mr. Reginald L. McAll, our national president. The meeting was a round-table discussion and Mr. McAll very ably led with an instructive and comprehensive talk on the Church School and its function. Later he spoke concerning the work of the N.A.O. The meeting was a decided success, there being about 30 members and 40 guests, including several from the Lancaster Chapter, to enjoy the lecture; it was held in St. Stephen's P.E.

Miss Kathryn J. Ulmer has been elected to First U.B. to fill the vacancy caused by the resignation of Clarence Heckler who went to Christ Lutheran.



The choir of Trinity Methodist, under the direction of Mrs. Florence Ackley Ley, gave the first of a series of musicales Oct. 24. Assisting in the program were visiting vocalists and a violinist.

Two of our finest choirs were heard in secular concert programs: Messiah Lutheran under the direction of Mrs. Lee Izer; and First Church of God, Mrs. E. E. Rider, directing. The writer was the organ soloist in the latter program.

The choir of St. John's Reformed took a motor concert trip through the Shenandoah Valley. This energetic group of singers achieved success in all their appearances. Mrs. Georgie W. Giede is the capable director.

The choir of Derry Street U.B. gave a musical Oct. 17, featuring numbers from Haydn's "SIXTH MASS" and Rossini's "STABAT MATER". In the preludial recital Miss Rhoda Dessenberger played the FIRST SONATA by Becker and several numbers by Rogers.

The first event of the 45th season of the Wednesday Club attracted a large audience to the formal member's recital Oct. 13. An unusually fine program of vocal, piano, and cello numbers was presented.

The Ukrainian Corus was delight and inspiration to all who enjoyed their artistic work.

The Schubert Club, a chorus of young women, preceded their first rehearsal of the season with a super party. Mrs. Salome Sanders conducts this splendid organization.

The writer, with the assistance of two vocalists, a harpist, and the choir of the church, gave the formal opening recital on the 2m Möller in Shoop's Lutheran, Colonial Park.

BROOKLYN
by
ALLANSON
WELLER
Official
Representative



THE SEASON is under way with the usual recitals and debuts. The most interesting of the latter was the first appearance of Marcel Lanquetuit of Rouen, France. Following the precedent established by his teacher, Marcel Dupré, Mr. Lanquetuit improvised "symphony" on submitted themes. The artist's powers were not limited to improvisation however, for he displayed a brilliant technic and thorough musicianship in the Handel CONCERTO and a group of Bach, Lanquetuit, d'Aquin. The same ensemble which accompanied the French organist was present at the debut on Oct. 18th of Marcel Hubert, cellist in a program of Boccherini, Tartini, Mozart, Purcell and others. The instruments used by the ensemble were rare old specimens from the Wanamaker collection. At his recital of Oct. 29th M. Lanquetuit improvised a Prelude and Fugue on themes submitted by T. T. Noble and Frank Sealy.

Brooklyn activities are beginning to take shape too. Mr. Louis Robert of Holy Trinity has resumed his half-hour recitals on the rebuilt Skinner, following the evening services. Mr. Robert has a happy faculty and also, a rare one, of arranging interesting programs.

Nov. 3rd saw the season's opening recital on the St. Luke's Möller by Mr. Charles O. Banks. The full power of the instrument was displayed to good advantage in the Bach number and in Lemare's transcription of Flotow's STRADELLA. A good audience was present at this opening recital.

New organs in the borough include a brilliant little 2m Wurlitzer in the Cumberland Theater, one of the best of its kind; and a creditable 2m Midmer-Losh at Fenimore St. M. E., dedicated Oct. 31st, with organ selections by Mrs. Lottie Brooks. The new Fox Savoy Theater has a very fair 3m instrument which I have not been able to view at leisure.

OBELIN CONSERVATORY NOTES
By GEORGE O. LILLICH
Oberlin Correspondent

ONE OF THE concert organists who came this way last year referred to Oberlin as a veritable hot-bed of organists and it seems to me that such a statement most aptly describes the situation. Practically every practise organ on the campus is in use every hour of the day and many times at night.

Each senior student is required to prepare and play a recital as part of the work leading to graduation. These programs are given in Linney Memorial Chapel on the 4-80 Skinner. This year there will be seven senior and two post-graduate recitals, which means that practise on the Chapel organ is decidedly at a premium. Those graduating in organ this year are: Miss Elizabeth Russel, Mr. James Strachan, Mr. Paul Eichmeyer, Miss Margaret Koegler, Miss Lillian Eisenmann, Miss Kathryn Deveny, and Miss Luella Wilson. Miss Rebecca Burgner and Mr. Arthur Croley are doing post-graduate work.

Mr. Ray Brown, of the Conservatory faculty, organist at St. Andrew's, Elyria, presented his choir and his 3-25 Skinner in a musical service Nov. 7. Mr. Brown has given much time and thought to St. Andrew's and is to be highly commended on his achievement.

Mr. John Gordon Seely of Trinity, Toledo, made us a visit on the occasion of the appearance of the Dayton Westminster Choir in Oberlin Nov. 9. He was the guest of Mr. Ray Brown.

Speaking of the Westminster Choir leads me to say that here is a group that represents the finest type of choral singing. Their ideas are of the highest and the effects attained most artistic. Choral art in America will undoubtedly receive a great impression from such an organization.

The Parish Record of Christ Church, Oberlin, for November pays the following tribute to their organist who is a senior in the Conservatory this year: "Paul Eickmeyer remains at the organ and gives great satisfaction to us. He is a hard worker and is constantly improving and growing. We are fortunate indeed to have so interested and enthusiastic an organist."

Mr. James Strachan is this year at the Church of Christ, Elyria, and Miss Lillian Eisenmann is at St. Luke's Evangelical, Cleveland.

Mr. Richard Jesson at the Church of Christ, Ashland, Ohio, appeared in a vesper recital Nov. 14 when he completed his fifth year as organist of this church.

Oct. 28 your Representative appeared in recital in Linney Memorial Chapel. The program included numbers by Bach, Handel, Franck and Vierne. A second program was given Nov. 4 at the First Brethren of Ashland, Ohio.

Mr. Matthew Sloan is at St. Paul's Episcopal, Norwalk, Ohio, having begun his work there on September 1. He has a 3-30 Kimball and a choir of forty-five men and boys. He succeeds Mr. Heath who has gone to Indianapolis.

OMAHA
by
MARTIN W.
BUSH
Official
Representative



OMAHA'S SEASON is now well under way, and from the organists' viewpoint, the raising of the curtain was marked by the resumption of the monthly luncheons of the Nebraska Chapter of the A.G.O. This has proved a practical idea here. The first Tuesday of the month is invariably Guild luncheon day; even the busiest can run in for an hour each month, where with a room to ourselves in a downtown hotel, we can enjoy a social gathering and discuss plans for the month to come.

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Sunday, Nov. 14th being chosen this season. On these occasions each member devises his regular Sunday programs with extra attention to the music. Those who are blessed with clergymen so inclined, secure some remarks from the pulpit on the mission of music in the service, or the Guild and its objectives, and newspapers cooperate splendidly with announcements of the project, if not to the extent of running complete programs, at least citing the high lights of each. It not only calls attention to the existence of the organists and the Guild, but reminds the community at least once a year of concerted action for better standards in church music as well as its effects on music life in general in Omaha and Council Bluffs.

On Oct. 10th, Mr. Henry W. Thornton of the First Baptist and Scottish Rite Cathedral gave a recital on the 3-51 Kilgen at the latter place. His program included Guilmant's THIRD SONATA PRELUDE, Russell's BELLS OF ST. ANNE, and Sibelius' FINLANDIA.

On Oct. 28th, Mrs. Louise Shadduck Zembriskie, F.A.G.O., played for the Music Division of the College Club at the residence of Mrs. Sarah Joslyn. This organ is an interesting example of residence instruments, being a 3-60 Aeolian of great tonal beauty and refinement, if somewhat antiquated mechanically by this time. During Mr. Joslyn's life, Mr. Archer Gibson held forth for many protracted periods with his inimitable virtuosity.

I can not refrain from telling the world that Omaha has a Symphony Orchestra. It is only four years old and has been fostered by the Women's Division of the Omaha Chamber of Commerce—no millionaire angels. But with the courage and vision of these women, the zeal of the musicians and highest qualities of leadership in Mr. Sandor Harmati, its conductor, it has achieved artistically, what many older organizations that reckon resources in hundreds of thousands instead of thousands. That Sandor Harmati's name, in another decade, will be known over the musical world, is a prediction ventured by your Correspondent.

PITTSBURGH NOTES
By CHARLES A. H. PEARSON
Official Representative

THE NEW ORGAN in the Shadyside Presbyterian was used for the first time Oct. 17th. At the vesper service there was a music program; the regular quartet was assisted by four of our best singers. Earl Mitchell played his customary pre-service recital, as well as a group of organ solos in the midst of the program, displaying admirably the lovely effects of the new instrument. Oct. 20th Charles Hennroth played the opening recital in his own wonderful way, a... a large audience, in which many organists were to be seen. The entire membership of the Guild had been invited. The organ is a four-manual Skinner of about fifty stops, possessing delicacy and mystery on the one hand, and power and grandeur on the other. A 3m Kimball which did good service for over twenty years, was displaced by the modern instrument, the case and Chimes alone being retarded.

The Western Pennsylvania Guild opened the season with a dinner and recital at Trinity Church, Oct. 19th, our first opportunity to hear Mr. Alfred Hamer, organist of the church, in recital. Mr. Hamer came from the Church of the Advent, Boston, a year ago but has been unable to do much playing while extensive repairs were being made in his 4m Möller. This work has included a new console, eliminating the relays, a complete cleaning, and revoicing. The recital was one of the most inspiring the writer ever heard. True, the emphasis was laid upon the organ as the mystic instrument of the church and the atmosphere throughout was that of a great French cathedral. But there are some of us who feel that this is the organ's real element, and we were in the Seventh Heaven. The program included Widor's SYMPHONIE ROMANE, a master-work which we are beginning to know and love. Mr. Hamer spent two years of study with Widor and plays in the true French style. His playing is brilliant, but one always has the feeling of perfect control, and knows that the performance was planned with due regard to the unity of the work as conceived by the composer. We are proud to welcome Mr. Hamer to Pittsburgh.

According to the report of a local newspaper, the so-called Cathedral of Learning, the 29-story building to be erected by the University of Pittsburgh, will contain an organ. Of course there are to be "daily recitals"; but the news item seems to suggest that the primary use of the instrument will be to supplant the gongs used in most places to change classes! Certainly a novel, if rather wild, use for our instrument. Here is the chance for some enterprising builder to bring on his Tuba Mirabilis, his Diapason Chorus, or his most beautifully voiced Fog-Horn.

At the Sixth United Presbyterian Mr. Jennings is having some fun with a new Harp-Celesta just installed by Austin. A set of Cathedral Chimes has been in for some years, but the Harp, really much more useful, has been lacking. The outlay will more than repay the congregation. In the delightful effects,

Programs have been sent from Mercersburg Academy, of the dedication of the new Academy Chapel. It must have been a great day. John Groth, organist, received his musical training here at the Carnegie Institute of Technology under Caspar P. Koch.

PORTLAND
by
FREDERICK W.
GOODRICH
Official
Representative

THE MC DOWELL CLUB has been for years one of the splendid boosting organizations in our City for everything good in music. Its splendid chorus of women is to be the outstanding attraction of the Chicago Biennial of the N.F.M.C. A splendid innovation inaugurated the new season Oct. 5th, an organ recital on the 4-70 Skinner Municipal organ by Mr. William Robinson Boone of the First Church of Christ Scientist. Mr. Boone played an excellent program of organ classics.

The 20-year old 3-40 Kimball in the beautiful Trinity Episcopal is being reconstructed and electrified by the local firm of Guenther Bros. These two very capable young men have done meritorious organ work in this State. The music of the church has always been of a very high standard; the very versatile Rector Dr. A. A. Morrison directs the choir.

The new President of the University of Oregon addressed the students and alumni in the Auditorium Oct. 27. Your representative gave a recital before the opening of the formal program.

Lucien E. Becker, F.A.G.O., is again giving a series of organ recitals in the beautiful chapel of Reed College.

Your Representative took a short but most enjoyable ocean trip to San Francisco a few weeks ago. Many churches were visited, including the lively Spanish Mission Dolores adjoining the old church which has stood for 150 years and is now preserved as a memorial. There is also building the new church of St. Dominic, one of the loveliest specimens of Gothic architecture on the Coast; the organist is Mr. Marshall N. Giselman, of whom more anon. The old St. Dominic's destroyed in the earth-quake (maybe it was the fire) was the church at which Dr. Humphrey J. Stewart, now at San Diego, was for many years the organist. The huge church of St. Ignatius near Golden Gate Park is also a landmark. The writer also had the great pleasure of hearing the Skinner in the magnificent Palace of the Legion of Honor in Lincoln Park. This fine gift of the Spreckels family is something of which San Francisco should be very proud. Mr. Giselman, mentioned above, is the organist, and given a very attractive recital every afternoon at three o'clock. It was Mr. Giselman that induced Mr. Spreckels to present this wonderful instrument to the city. It contains many attractive features, in particular the chimes outside the building on the entrance arch, and the chorus of reeds, very heavy and powerful, also over the entrance arch. A very enjoyable auto trip was also made to



Palo Alto, the seat of the lovely Stanford University. Mr. Samuel Baldwin, of New York, was scheduled for a recital that afternoon, but limited time and an urgent call back to Portland for the installation of the new Archbishop of Oregon made it impossible to enjoy this treat.

ST. LOUIS NEWS SUMMARY
By N. WELLS
Official Representative

MR. ERNEST R. KROEGER will very likely appear with the St. Louis Symphony as composer on the St. Louis Day program in connection with one of his distinguished works. Last season he conducted his symphonic poem, *MISSISSIPPI*.

Mr. Charles Galloway played a recital on the new organ in University City M.E.

Now that the St. Louis Cardinals have won the world's championship, perhaps it will be acknowledged that some good may yet come from St. Louis. Better investigate now and then, T.A.O. reader, what's happening in St. Louis in the line of music!

Dr. Percy Eversden, N.A.O. president, gave an interesting recital at St. Marcus Evangelical Oct. 28, the second of the series arranged by Mr. Elmer Ruhe, organist of the Church. Dr. Eversden is a very active musician, working for the best interests of the organists as well as for more, larger, and better organs.

A vesper recital under the auspices of the A.G.O. was given by Mr. Ernest Prang Stamm, Oct. 31. The members were encouraged by the chairman of the Program and Publicity Committee, Mr. Hugo Hagen, to give more recitals for the benefit of the Chapter. Mr. Stamm was the first to heed the admonition.

An innovation for the delight of St. Louis music lovers was introduced at the Ambassador Theater Oct. 31 in the form of Sunday noon organ concerts, with Mr. Stuart Barrie playing a program of good music. Mr. Barrie will continue indefinitely with the hope that they will fill a void in the St. Louis music world. He will preface his playing with short explanations.

Mr. Barrie gained his first music experience in Europe, having studied in Berlin, London, and Paris.

The Morning Choral Club's 36th season opened Nov. 18th with the presentation of "THE WEEPING AND THE LAUGHING PIEROTS", a charming fantasy, for which the American version was adapted by the late Amy Lowell; music was by Jean Hubert. The Club was accompanied by a tric composed of violin, cello, and piano.

The Christmas Vespers, always one of the most delightful events of the club and of the holiday season, will be Dec. 28, at St. John's Methodist. Two concerts will be given at the Odeon. Mr. Charles Galloway will conduct and Mr. Paul Fries will be accompanist.

An extremely interesting lecture has been given by Mr. Ernest R. Kroeger on Wagner's "DIE MEISTERSINGER".

The Missouri A.G.O. met Oct. 25. It was a record-breaking attendance; 55 came for supper, and over 60 attended the meeting. Through the courtesy of Mr. Arthur Davis an excellent dinner was served at the Elk's Club. Mr. Alfred Booth, of the Program Committee, introduced the speaker of the evening, Mr. Hardy of the Kimball Company, Chicago. He had brought a number of sample pipes to illustrate the flues and reeds; he also explained how the action, wind pressure, and size of mouth influences the tone. Naturally the organist raised many questions which Mr. Hardy readily answered. It proved an interesting and instructive evening. Mr. W. J. Hall illustrated the different registers as well as the fine gradual crescendo and the full power of the \$50,000. Kimball in Scottish Rite Cathedral.

The chairman of the Concert and Publicity Committee, Mr. Hugo Hagen, announced Mr. Albert Riemenschneider in a recital Nov. 30. It is hoped that arrangements will be made to have Mr. Riemenschneider give the organists and their interested and musical friends a talk on Bach or Widor.

The Chapter feels honored that the Rev. James Boyd Coxe has become a member of the Guild. His interest in church music is

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genuine and thorough, having gained a practical as well as theoretical knowledge of music through the regular routine that choristers, choir directors and organists usually undergo. Two lady organists were also received into membership.

Mr. Edward M. Read, the composer, gave a short talk urging the organists to subscribe to *THE AMERICAN ORGANIST*; through the courtesy of the secretary, Mrs. F. A. Neal, the members will be supplied with subscription blanks. "Reading maketh a full man." More power to the organ magazines.



SEATTLE
by
FREDERICK C.
FERINGER
Official
Representative

THE MOST far-reaching musical event in Seattle in recent years was the formation of the new Seattle Symphony Orchestra with Karl Krueger as conductor. The first concert was given Nov. 8th. Mr. Krueger's address to the citizens of Seattle reminds one of the history of most symphony orchestras in this country; the spirit which seems to be supporting this new organization will surely make it a credit to the city. Karl Krueger is new in Seattle but he brings excellent credentials and his genial personality seems to promise that one great requisite which is essential to the success of all organizations.

The newly organized Western-Washington Chapter of the Guild is quite alive and kicking; having held four very successful meetings during October and November. Dr. H. H. Gowen, of the faculty of the University of Washington, spoke in a very inspiring talk upon the mission of the organist as a contributor to beauty and inspiration in the field of art.

Dr. Franklin S. Palmer, organist of St. James' Cathedral, spoke to the Guild at a recent luncheon at Gowman Hotel, on the "Specifications of a Small Organ".

Mr. A. D. Longmore, local representative of Kimball, spoke at the November luncheon on some of his early experiences as an organ builder in this country.

The Guild gave the first Festival Musicals at St. Clement's Nov. 12th, under the direction of Joseph H. Greener of Everett, Wash. who was assisted by Arthur E. James and the Trinity Church Choir of Everett.

Mr. John Sundsten recently returned from a trip to Norway and Finland and brought back much interesting information about the organs of those countries which he divulged to the members of the Golf Club at a luncheon.

Mr. Carl Paige Wood, genial dean of Seattle organists blossoms forth into print once more with a beautiful and well written *CANZONETTA* for organ, which the H. W. Gray Co. has published.

Whitman College announces the opening of new organ in McDowell Hall, with John McCormack, formerly of Oberlin, as head of the organ department. This addition will greatly facilitate the study of organ at the college, and outside organ students are received as well as the regular college attendants.

Mrs. Frank Giles of Anacortes, Wash., gave an interesting organ recital recently.

An interesting event was the Seattle Choral Competition in which eleven prominent choirs and choruses took part. The Amphion Society with Graham Morgan as conductor carried off the prize with a mark of 97½%. "JOHN PEEL" arranged by Mark Andrews was the prize number: it was generally conceded that the contest was not only a great success but was a worth-while enterprise to the community.

Mrs. Montgomery Lynch, who has been organist at the First Methodist for many years, has transferred her activities to University M.E. Ivan Knox, who has been organist at the Baptist Church, is taking Mrs. Lynch's old position at the Methodist.

Two-manual tracker Odell Organ with electric blower, 12 stops, Diapason in Pedal; can be seen and played until Jan. 1st in the Church of St. James the Lesser, 33d and Clearfield Sts., Philadelphia, Pa. For particulars address G. F. Dohring, Room 427, No. 225 Fifth Ave., New York.

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WASHINGTON

by
THOMAS
MOSS
Official
Representative



OF INTEREST, particularly to local musical people, is the effort being made by the local A.G.O. to bring the 1927 Convention to this City. We hope it will succeed. The outside world needs to be informed that Washington has many musicians of high standing, both as executants and composers. Secondly, many fine organs are located here, including the one in the Auditorium. Washington has been more or less a way-station in the organ world, for no other reason, as your Correspondent sees it, than lack of advertising. Washington is ideally situated, and has many places of interest. We hope the effort to bring the A.G.O. here will not fail.

Two new organs have been added recently, one a 3-30 Moller at the Columbia Heights Christian. The other is at Immanuel Baptist where the Mrs. Emily G. Dickenson has a 3-40 Austin.

We note with regret that Percy Fox, a talented and gifted organist, leaves Washington for St. Anne's at Annapolis. We're glad to know, however, that he still considers himself one of us.

PENNSYLVANIA A. G. O.
THE OPENING event of the Fall Season took the form of an informal social at the residence of E. R. Tourison, Jr., Sept. 25th. Twelve new members were welcomed, and a total of forty-five were present. Mr. Ralph Kinder presented a report from the committee on "Betterment of Organists' Welfare," and an interesting and helpful discussion followed. At the close of the business session, Dean Fry turned the crowd "loose," and frivolity, mixed with organ and piano numbers by various members, was greatly enjoyed.

The Executive Committee held its first meeting on Oct. 4th in the studio of the secretary. In addition to the regular routine business, the Service Committee gave an interesting outline of the season's work. Two Services were definitely set: Nov. 3rd, at St. George's, in charge of Mr. Herbert M. Butcher; Nov. 22nd, at St. Clement's, with Dean Fry in an elaborate Choral Service assisted by trumpets and tympani.

On the evening of Oct. 13th, Guild mem-

bers were the guests of the Men's Choir of St. Mark's; Mr. Lewis A. Wadlow, organist, arranged a very interesting program of speakers: Senator Emerson Richards, designer of the new St. Mark's organ; Rev. A. Vincent Bennett, member of Church Commission on Music, and Dr. J. M. E. Ward, President, Organ Players' Club.

MISS MINNIE G. DIEDERICH, piano teacher with Miss Adelaid Lee to her credit, has recovered from her serious automobile accident.

ROWLAND W. DUNHAM of T.A.O. Staff has been appointed to the First Presbyterian, Youngstown; he devoted a year to substitute work in Grand Rapids, resigning his work in the East for that purpose.

FREDERICK C. FERINGER, Representative of T.A.O. in Seattle, has purchased a new home there—no doubt as the direct result of his magazine duties.

LEE GREENE and HELEN MARCELL are added to the organ faculty of Kansas University.

DR. RAY HASTINGS of Los Angeles has LA BACCHANTE and IMMORTALITY on the season's programs of the Creator band.

OTTO T. HIRSCHLER of Los Angeles has a new home there, with ocean and bay view, and a studio of special proportions.

MISS CHARLOTTE KLEIN of Washington has been appointed to Trinity Church, St. Augustine, Fla., the State's oldest church; the organ is a 3m Austin, with a 30-voice mixed chorus.

E. H. LEMARE is said to be now associated with the Symphonica Co. of Los Angeles, in the capacity of music director and organ expert and recitalist.

CLARENCE V. MADER of Pasadena, Calif., has moved to Allentown, Pa.

J. EARL MCCORMICK is now on the organ and theory staff of Whitman College, Walla Walla, Wash., after having substituted as theory teacher in Oberlin for a year.

HARRY EDWARD MUELLER, recently Grove Park Inn concert organist, is now with the First Presbyterian, Huntington, W. Va.

MISS MILDRED PIERSON, pupil of Dr. Ray Hastings of Los Angeles, has been appointed to the First Universalist, Los Angeles.

EUGENE E. REGENNAS, M.D., is completing his fiftieth year as organist of the Moravian Church, Hope, Ind.

ERNEST H. SHEPPARD of East Orange, N. J., presents the world with another organist, John William Sheppard, born in the merry month of August. Welcome, stranger.

HERMAN F. SIEWERT of New York substituted during the summer for the organists of the Capitol and Strand theaters; he is home again in Orlando, Fla., for the winter.

MRS. CHEERFUL WILLOUGHBY plays the new Möller in the Strand, Great Kills, S. I., New York City. (And incidentally mentioned in the Strand's newspaper advertising too.)

HARRY WOODSTOCK of All Angels Church, New York, was killed Sept. 8th by a fall from the roof of the four-story apartment where he had lived for the past twenty-five years. He frequently went to the roof for fresh air, but his only illness at the time was indigestion; the accident removed one of the City's noted church musicians.

MR. WILLIAM H. BARNES entertained the A.G.O. and N.A.O. with an evening of organ music at his home in Evanston, Ill., Nov. 2.

MISS MARGARET WHITNEY DOW, of Canton, Mo., spent her vacation in Europe. Miss Dow has recently been appointed to the Florida State College for Women, Tallahassee, Fla., whose music Mrs. Virginia Carrington Thomas first brought into prominence.

HENRY B. MURTAGH, who came to the Rivoli, New York, from Buffalo, has been transferred to Chicago by Publix. His family joined him in New York only a few months ago; such is the life of a theater organist.

CHARLES L. SCHAEFER, one of Staten Island's (N. Y.) leading musicians, also a teacher and composer, has completed his twenty-fifth year as organist of Richmond Lodge No. 66. Among other positions Mr. Schaefer holds are, organist at the Lutheran Church, Stapleton, N. Y., and Professor of Music at Wagner College, Staten Island.

FREDERICK SCHLIEDER began regular classes in composition and improvisation in October. He has arranged his Fourth Intensive Course for the Christmas Holidays; classes are held in his Studio in the Hotel San Remo, New York.

LOUIS VICTOR SAAR won the Kimball prize of \$100, offered by the Chicago Madrigal Club. Mr. Saar's work will be sung by the Club at its concert in March.

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